Portfolio of Compositions
with Commentary

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Summary

This portfolio consists of two programmatic compositions for orchestra. The first work applies to the theatre stage and the second to a young audience.

Alices' Adventures in Wonderland is comprised of scenes from a *ballet noir* libretto I have composed. Lewis Carroll's original idea of a girl falling down a rabbit-hole and into a fantastical kingdom is adapted into a modern setting, involving a teenager's dangerous hallucinogenic trip and her participation in bizarre events based on the lives of real historical Alices and their circumstances. Every scene has been treated diversely. That is, every scene in which the fictional and drugged Alice is "transported" through time and embodies an historical Alice is composed in a different style, and Alice is characterized by a different instrument, or groups of instruments. For example, the scene exploring Adeline Virginia Woolf's suicide is musically structured in modified sonata form, and includes a waltz. Conversely, Alice Bailey's episode is articulated through serial processes specifically researched and devised for this work around a post-minimal frame. The scene is also informed by Indian music notions (symbolic of Bailey's lifework). It is my intention to combine different modes of symbolism and expression, and convincingly thread them together by story and musical structure. The work calls for large orchestral forces with an exceptionally large percussion section.

Three Scenes from an Imaginary Forest is a tripartite work for orchestra, addressing a young audience. It is thematically connected to the larger work, in that it depicts three allegorical scenes from the same forest within which Lewis Carroll's Alice had her 'Wonderland' adventures. In this instance the music depicts three short scenes of natural and animal life in that enchanted environment.

The works in this portfolio serve as a personal exploration into disparate compositional approaches through which drama is narrated musically.

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Introduction

This is the commentary on a portfolio of two compositions for symphony orchestra inspired by the work of Lewis Carroll, specifically his novels *Alice's Adventures in Wonderland* and *Through the Looking Glass*.[1]

The idea for the larger of the two submitted works came in the form of a commission a few years ago, when I was asked to compose a ballet based on Carroll's first novel, and suit it for an adult audience, inviting me to adapt the material in a way of my choosing. Production was cancelled a month after the initial contact, but during that time I had completed the libretto.[2] I ended up borrowing many of the characters' names and features, as well as the journey through a whimsical topos from Carroll's books, but invented my own story, wishing to create a darker world, one that Alice would traverse at great peril; a 'ballet noir'. I titled the work *Alices' Adventures in Wonderland*, as it deals with the lives of real people (several historical Alices), and one fictional Alice - the protagonist that transmigrates into all the others, in what probably were the most important moments of their lives.

I chose this to be the major composition for my research, and began to contemplate the libretto's musical treatment. After some time, I realized that my libretto and the musical structures I had begun to formulate allowed for a pantomime[3] staging of the work as well. I kept this in mind throughout composition and development thereafter.

Since the story moves arbitrarily through different eras and characters, I decided that each scene would be composed of music in a particular style and/or texture, and that the connective tissues of the work would be established in the music of the *entr'actes*, and other subtle compositional devices. Those would be style-specific (the only constants in this hallucinogenic trip gone wrong), and the only parts of the drama where the protagonist would be herself.

It was this architecture that led me to the idea of composing the subject matter of the first scene in a modified sonata form, and motivated my conception of *Intra-*

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[1] Lewis Carroll, *Alice's Adventures in Wonderland* (UK: Collins Classics, 2010); Lewis Carroll, *Through the Looking Glass* (UK: HarperPress, 2010).
[2] See Appendix 1.
[3] I use the term in its literal meaning – 'silent theatre'; not in its 19th century reinvention as a comedy act.

Dimensional Serialism for the second scene. Hence, whereas one scene is traditionally structured and theme driven – with stage action predominating over formal attributes when in conflict – the other is pitch-centered, where symbolism (rather than stage action) dictates much of the form.

Although instrumentation calls for a large orchestra with an extensive variety of exotic percussion instruments, (some of which I had never used before, and some familiar ones upon which I experimented with some extended techniques), it was ultimately the concept, research, but especially the construction and practical application of *Intra-Dimensional Serialism* that offered the greatest challenge, details of which will be discussed below.

The *Three Scenes from an Imaginary Forest* are connected to *'Alices'* in a number of ways: a) The work also falls into the category of 'programme' music, b) it is loosely based on Carroll's creations in that it comprises three scenes in the same forest in which Alice finds herself having gone through the rabbit hole, and where she meets all the curious animal characters in the story. Only now, all the known characters have "left" the forest and are part of the milieu that I created for my ballet/pantomime, leaving other wildlife to be observed.

1.0 - THREE SCENES FROM AN IMAGINARY FOREST

This is a tripartite orchestral work with a programme, thus sharing the aspects of musical illustration and narrative with the major work in this portfolio. It is also intended as appropriate for a younger audience, as were Lewis Carroll's novels. It features some compositional devices that were applied with more complexity in *Alices' Adventures in Wonderland*, such as instrument-to-character allocations, onomatopoeia etc.; elements that were subsequently explored more in depth in the larger work. In addition, these three scenes are musical treatments of unrelated events that yet occur in the same setting; much like the narrative in '*Alices'*, where everything occurs inside the girl's mind.

The evocation of an imaginary forest befits the original concept of Lewis Carroll's *Alice in Wonderland*, where Alice finds herself in such surroundings after she falls into the rabbit-hole.

The differences are that these scenes are miniatures, the events depicted are brief, and of a pastoral character; nature and its creatures are serene and content. Contrary to the stage work, there is no excess, decadence, or conflict. Appropriately, the choice of instrumental forces and orchestration are deliberately less ambitious in scope, and the musical language more immediate. Although short narrative annotations are provided in the score before each scene, these evanescent tone poems are meant to evoke images in the mind, rather than reinforce stage action, something that the main work of this portfolio undertakes.

1.1 – Scene 1: *Sunrise*

From the programme in the score:

> *"At the time where the sun is about to rise, the colour of the sky begins to slowly brighten in anticipation of daybreak. A few birds and other animals are already awake, emerging for another warm summer morning.*
>
> *Golden rays stretch out gently in the sky from the point where the sun is beginning to rise, gradually embracing the forest with colour and light, becoming brighter all the time as the sun slowly continues its ascent from behind the mountain range. Finally, it emerges completely, takes its place in the morning sky, and radiates its brilliant light and warmth all over the forest and its creatures. The flowers, the leaves on the trees and the bushes, the blades of grass, they all turn towards the sun, to bask in its warmth".*

It is these impressions I have experienced witnessing such an otherwise recurring and mundane celestial event that I sought to recreate in the score, rather than attempt to sonify the patterns and elements of a dawn in the forest.

String harmonics, as well as held and progressively built chords in the strings, along with alternating thirds in bassoons over clarinets, depict the ever-growing amount of variegation and light in the sky. Meanwhile, two solo violins and other wind and percussion soloists embellish this gentle surge with onomatopoeic, evocative sounds (bars 1-13). Gradually, more voices are added motivically and chordally, until finally, the sun emerges completely in bar 20 for the climax. At that point more independent themes emerge over the held lower strings, as the piece modulates from a pandiatonic dominant C7 pedal chord (F major), to E major. Independent themes are introduced in

the horns, trumpets, bass trombone, and violins with piccolo, over pedals from the lower strings and alternating 3rds as in the beginning, only this time they occur in the flutes and clarinets. The final sentence of the programme is symbolized in the last two bars of repose.

1.2 – Scene 2: *The Birds*

This second scene regards the friendly aerial interplay between two swallows:

> *"Two swallows suddenly shot through the peaceful summer air, zooming in all ways and directions, racing, egging each other on, until they are greeted by a sparrow and a cuckoo perched on a tree below. The swallows heed that invitation and flutter downwards, finally settling themselves on that same tree".*

Very light scoring is applied in this scene, with the swallows being characterized by two flutes, and no brass is used. The onomatopoeic sparrow chirp comes at bar 15 from the piccolo, and that of the cuckoo at bar 17 from the clarinet. The avian friends and their corresponding instruments unite in the final bars, thereby completing this ebullient moment.

1.3 – Scene 3: *The Fox*

> *"An exquisitely furred fox is treading the meadow in slender elegance and sagacious scrutiny. She is so cunning in fact, that she is the teacher of all the other animals in the forest. She even rests a pince-nez on that impressive, high-held snout of hers on occasion, and perorates on the classics".*

This is the image of the fox I conjured in that setting. Only metaphorically (rather than actually) anthropomorphized, it was from that perspective that I approached the musical setting, assigning the nasal qualities of the oboe to the fox in a self-styled minuet, a style – more than form in this case - of composition akin to the studied, graceful and nimble nature of the creature. Again, the scoring is reserved (no brass, percussion, or flutes are used), and the orchestra and soloist move in total concert.

Concluding remarks

As the ideas and their exposition in this work were more important than their development, I concentrated on creating short but compendious movements, replete in potent impressions inversely proportionate to their brevity.

This cannot be said of the following work where multiple layers of musical structure are at times commensurate with those of dramatic allegory in this original adaptation of Lewis Carroll's novel:

2.0 - ALICES' ADVENTURES IN WONDERLAND

Unlike the *Imaginary Forest,* this work is a contemporary and dark adaptation of the original novels. Lewis Carroll's characters retain their whimsicality but have different motivations and dispositions. This is a dark and adult 'Wonderland', where scenes of isolation, uncertainty, suffering and death, are mitigated by scenes of courage and faith.

2.1 - Scene 1: *Adeline Virginia Woolf* (1882 – 1941)

In this scene Alice transmigrates into the famous writer and finds herself inside a drawing room, apparently during a gathering of Woolf's friends, where good spirits abound and everyone is dancing, save for the disoriented Alice.[4] Eventually, March Hare manages to drag her onto the dance floor for a spin. Everybody else breaks off and offers them the floor, where Alice proves to be rather gauche, providing ample merriment for all. Just as she begins to feel more comfortable and enjoy herself, the music stops, the guests disappear, and the lights go out.

She begins to feel cold and light-headed, but not from the dancing. She is instead drowning having thrown herself into the river, while the party was but a 'flash' memory, probably triggered by association from the silhouettes she suddenly perceives around her. Although from their backs they look very much like the friends with whom she had just socialized, they are actually foes (Red Playing Cards) that wish her dead. At the climax, their leader (Queen of Hearts – symbolizing death) makes her menacing appearance, and that is enough to scare Alice into survival. She manages to reach the riverbank with great effort, while her demons withdraw in utter disgust and frustration. The scene is composed in - what could be best described as - truncated sonata form.

[4] Katherine Mansfield (Mock Turtle), John Maynard Keynes (Bill the Lizard), T. S. Eliot (White Knight), Aldous Huxley (Caterpillar), Ethel Smyth (Unicorn), D.H. Lawrence (Dormouse), Rupert Brooke (Dodo), and Vita Sackville-West (March Hare).

2.1.1 - Exposition

The whole exposition consists of a waltz - the *Suicide Waltz*, which itself is composed of two waltz-themes. Bars 1-48 comprise the first waltz, the melody of which is carried by violins I (bars 8-32), and then by trumpets and violins I (bars 32-42, and 42-48 respectively). The music is deliberately graceful, in jovial E major, contrasting sharply with the dark EDM[5] that begins this ballet/pantomime and the spectral music signifying the beginning of her hallucinogenic trip[6] that transported Alice to the illusory drawing room. However, things are not what they seem, and the other guests are not really Alice's friends. Disguised as people familiar to Woolf, they are maliciously tricking her into a false sense of security so that she does not realize that she is actually drowning, which is exactly what they are celebrating.

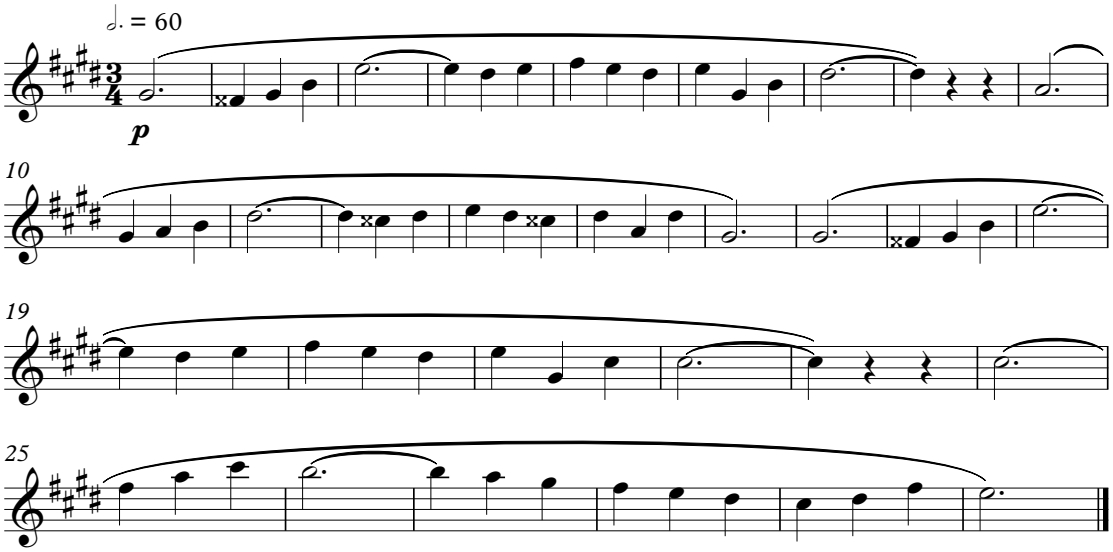
For the exposition, I wished to incorporate hints of her dramatic situation in the music, albeit very subtly in the beginning. Since Alice is really the ignorant epicenter of a deadly prank, while everybody else is ridiculously disguised[7] and dancing to salon music, I decided on a circus waltz. The first waltz-theme itself, as well as in the way it is orchestrated, does not really insinuate a carnival association (on the contrary, I composed as elegant a waltz as I possibly could), so I added an otherwise unnecessary, simple rhythm-holding pattern in the horns (bars 9-27). Almost like an accordion in accompaniment puffing the second and third beats, it could not be more basic compared to the mellifluousness that surrounds it, nearly imperceptible for all the other, more interesting secondary voices in the strings, winds, and percussion, but still there nonetheless, tarnishing the music in a minute way with its ignobleness, and adding to the pageantry inherent in many waltzes.

The section ends with the triangle virtually interrupting the proceedings (bars 48-51), silencing the orchestra much like a guest would silence an assembly by inviting attention to a toast, tapping his champagne glass with a knife, leading the music into the

[5] Electronic Dance Music. Although the music for the whole work has not been composed as yet, the musical styles that will set each scene have, more than less, been already determined.
[6] The music is similar and intrinsically connected to the *entr'actes*, as will be explained further in the commentary.
[7] Regardless of the specific or indefinite humans the characters on stage represent in each scene, they are always identifiable as the unique animal characters from Lewis Carroll's tales. For example, Mansfield's character may be sporting some sort of shell on her back.

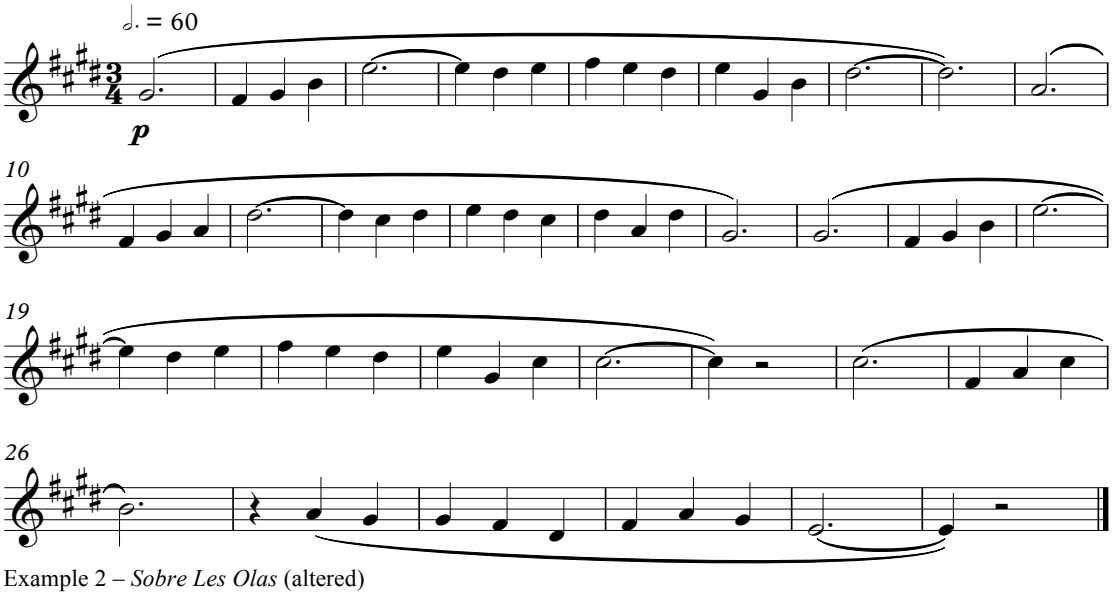
second subject group (bars 52-103), as March Hare cajoles Alice onto the dance floor (bars 52-55), and the second waltz-theme.

It should be noted here that it is a structural element of this ballet that Alice be represented by an instrument, and/or groups of instruments in every scene. In Scene 1, Alice is characterized by the clarinet in Eb, and it is this instrument that introduces the second waltz-theme (bars 56-71). The carnival metaphor is made much more explicit in this section on a number of levels and musical allusions. Firstly, the theme itself is derived from what has been a famous circus melody for almost 100 years – *Sobre Les Olas*, by Juventino Rosas:



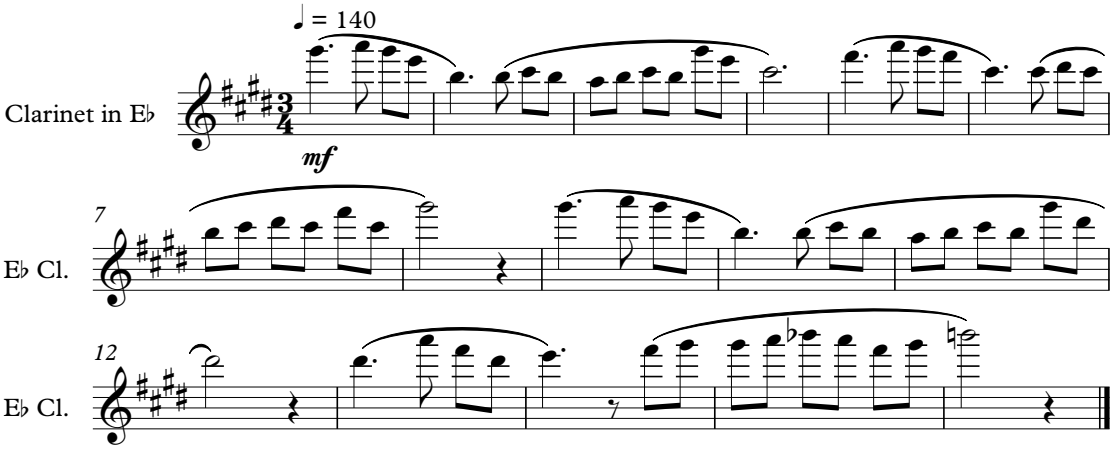
Example 1 – *Sobre Les Olas* [own transcription]

By altering a few pitches,



Example 2 – *Sobre Les Olas* (altered)

subsequently inverting, applying diminution, and finally transposing, the second waltz theme introduced by the Eb clarinet in bar 56 is obtained:



Example 3 – Bar 56: Second waltz-theme

Woolf proves to be quite an inept dancing partner, mostly because she feels discomfited. The results are a mockery of a waltz, and a reserved hilarity is expressed by the other guests on top of carnival undertones, all of which are reflected in the music.

The main harmonic focus is still E major, however it is now embellished with discordances that highlight the farce, subconsciously alluding to a poorly tuned circus band.[8] This is pronounced in the brass accompaniment throughout, especially the horns which also snicker in bar 79 (the trumpets having already done so in bar 63). The horn accompaniment beginning in bar 56 is supported by two bassoons, contrabassoons, solo trombone, bass tuba, cellos and double basses. Concurrently, flute and oboe *soli* accompany the clarinet in Eb with counter-melodic fragments of the further modified circus melody in inversions, while the third bassoon and the bass trombone are playing the soprano clarinet's circus melody augmented and retrograded (with very minor alterations), as counterpoint; altogether fashioning an inconspicuous prolation without the canon.

Beginning in bar 70, more woodwinds, brass, percussion, harp, and upper strings contribute to this section; the woodwinds offer some flourishes, but mostly take over the

[8] For example see Horns in bar 56 and the Eb and Bb that are foreign to the tonality.

staccato accompaniment from the horns, which themselves take over the counter-melodic fragments which accompanied the clarinet in Eb previously, this time buttressing the piccolo trumpet on that same melody.

Violins I and violas contribute to the general accompaniment with *col legno* punctuations, however the second violins are "spectating" the proceedings, actually playing the original circus theme in ethereal harmonics, detached, opposing the E major charade from the tritonal distance of Bb major[9], allegorically issuing a warning to Alice from afar, by uncovering the farcical music in the orchestra from all its modifications and disguises, to no avail.

The percussion, besides participating in the drollery, it also mimics circus sounds that usually punctuate acrobatic feats (for example, tambourine and bass drum – bars 75-77, snare drum – bars 84-85, etc.). The crotales double the second violins in their ethereal transparency of statement.

The *coda* of the exposition begins at the end of bar 87, with the second part of the first subject group (bars 32-48) signaling Alice finally loosening up. However, the coda is abruptly interrupted by the action on stage, as everybody but Alice disappears, while the lights go out.

2.1.2 - Development

This leads straight into the development (bars 106-206), where the music changes character completely.[10] Although the time signature is retained, the waltz is over. Instead, the music becomes fluid and rather chromatic, demarcating the actual surroundings as well as Alice's steady realization that it is not a cozy drawing room that she inhabits, but the cold current of a river whose murky waters are pushing their way into her lungs. This is depicted in the music by the introduction and ever-growing complexity and range of the relentless motifs and mostly scalar arabesques that dominate this section. In fact, the motivic material in triplets in the flutes and bassoons,

[9] For the use of Bb see sections 2.3 and 2.3.2

[10] The dimensions of this commentary preclude a detailed discussion of every compositional decision, as well as a full account of the extensive use and transformation the musical material of the exposition received in the development**.** As such, I will focus on some select, mostly macro-structural choices. The verbal annotations of the dramatic action in the score, should aid the perception of the more salient aspects of this section.

and the clarinet sextuplet flourishes (or whirls, considering the aquatic medium) that are introduced in bar 106, form the main tapestry of the section within which, material heard in the exposition is developed concordantly with the stage narrative. The main motif introduced by the flute and the bassoon is derived from the minim figures of the main waltz played by the first violins in the exposition (bars 9-11 and 21-23), with some displacements to emphasize the tritones. The bass tuba's entry on the second beat of bar 109 to the first beat of bar 110 is in fact an inversion of that melody from bars 20-23. That melody appears in its original form again in bar 114, still in diminution.

It should be noted that in the development and the *coda* sections, the bass tuba characterizes Alice under water in a way of a doppelganger; it is meant as an onomatopoeic device mimicking Alice's desperate muffled entreaties and her distorted reflection on the riverbed, but could also be construed as the conjuring of Woolf's own otherworldly voice from the deep. Woolf after all, never made it out of that river alive.

The pitch material arpeggiated by the two harps (bars 106-117) formulates the underlying harmonic basis for the section, upon which further harmonic explorations ensue.

The music in this section basically depicts: a) Alice suddenly sensing danger (bars 106-117), b) the strange reappearances of her companions from the drawing room (bars 118-130), c) Alice's torment by the Red Playing Cards (bars 131-190), d) the appearance of their evil ruler - the Queen of Hearts who is the personification of death - roaring to claim her (bars 190-192),[11] e) Alice's final struggle with her persecutors (bars 194-206), and e) Alice's escape from death and the retreat of her tormentors (207-237). Although this is a programmatic score, this section does observe its developmental function, as anticipated in a sonata.

The origin of the dominant motif of the section (flutes and bassoons – bar 106) has already been discussed. It is initially developed in the woodwinds, and after all the

[11] Which itself is the way the drugged brain of the original Alice interprets her brush with death, due to the nature of the drug she ingested, and the seizure she suffered as a side-effect.

characters from the drawing room have reappeared underwater,[12] *col legno* and *pizzicato* strings take it over, and turn it into the underscore of the characters' sinister dance (bar 131). Bars 132-170 depict Alice's successive and thwarted gestures of amity towards the inimical creatures, as well as their ruthlessness.

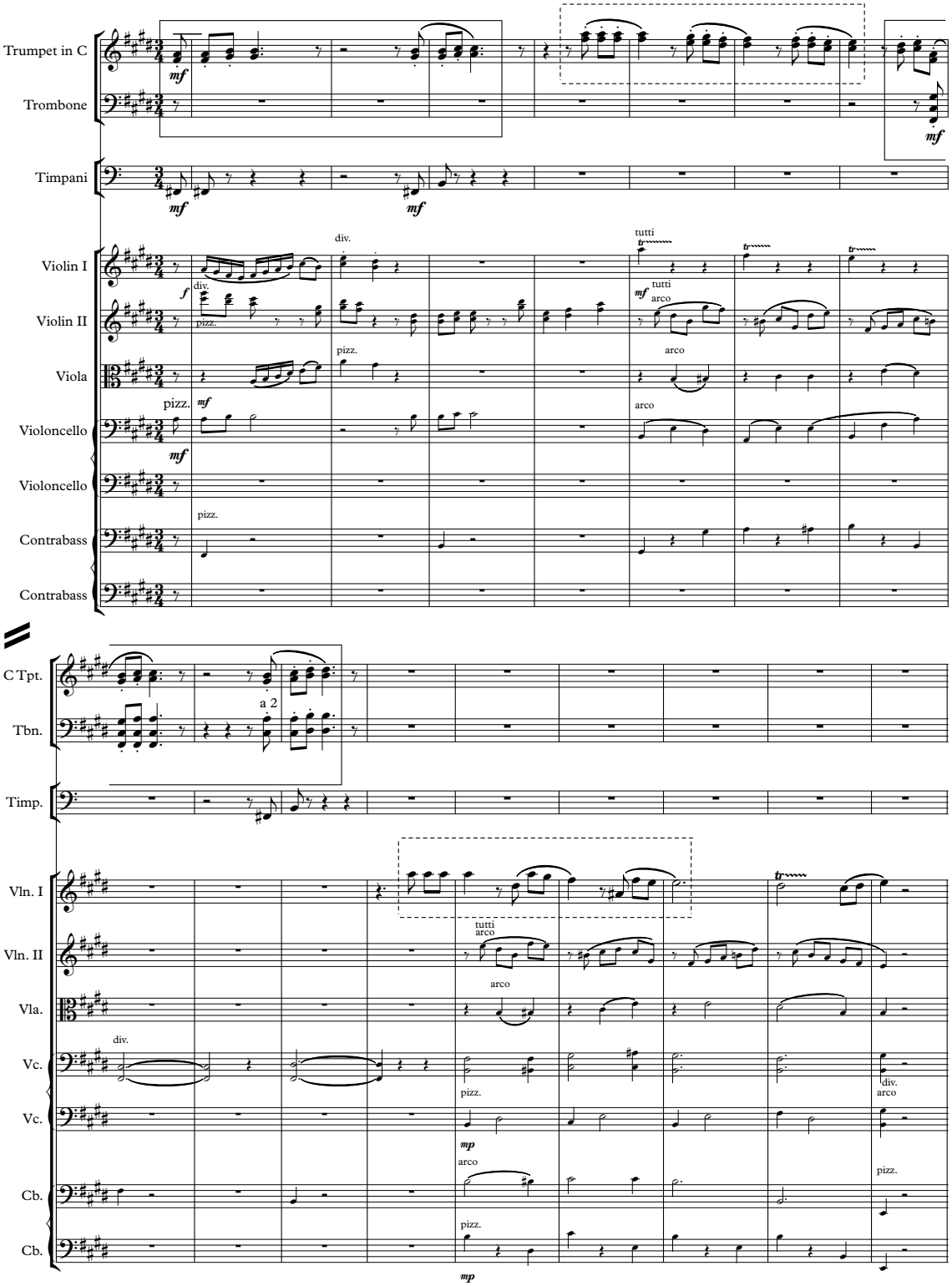
The 'fixed-idea' dance-motif gradually increases in range by transposition and intervallic variation, as well as augmentation in instrumentation. Alice's attempts at reconciliation are symbolized by the clarinet in Eb, which entreats the Red Playing Cards with various guises of fragments from the first waltz theme (violins I, bars 8-32), as in bars 146-147, 151-155, and 158-162. Initially, these fragments are delicately supported by harps and percussion, and succoured by the bass tuba for the most part. However, she gets repeatedly rebuked, (more harshly every time as the dance-motif spreads to the percussion and the woodwinds), and gets subjected to progressively louder jeers and threats by muted/stopped/cuivre brass that constantly interrupt her pleas (bars 142-144, 147-150, 154-157, and 162-164).

Alice's implorations mount in intensity, as evidenced by the increased complexity of the accompaniment figures, as well as the addition of instruments in the relevant bars. It should be noted that violins II in bar 159 are issuing a warning to Alice, as they had done in the exposition (bars 81-86), by playing J.Rosas' waltz, albeit distorted and fragmented in this case. Contrarily to the exposition, Alice heeds the warning in the development, so her last cry of despair is formed not from the first waltz, but her own version of the circus waltz (the one "her" soprano clarinet had introduced in bar 56, this time transposed, augmented, and fragmented (bars 167-170). This cry is greeted by the laughter motif in the horns and trumpets in bar 170 (first heard in bar 63).

This brings us to another subsection of the development, the part where Alice realizes she is in mortal danger, as the river current becomes ever more threatening, and the Red Playing Cards ever more menacing.

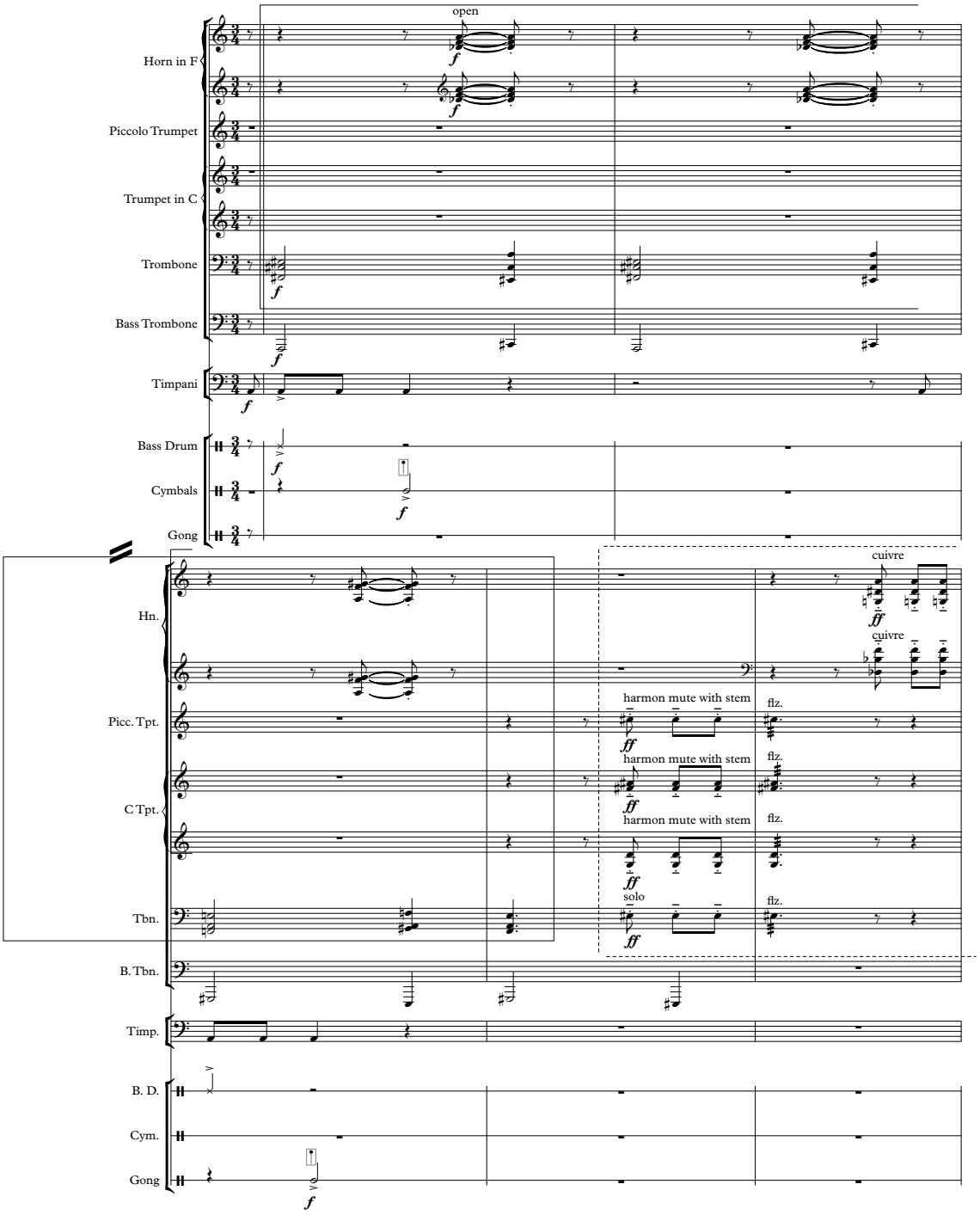
This section of the development features the second part of the *Suicide Waltz* (bars 32-48). This sprightly and charming passage in the trumpets and strings in the exposition,

[12] They do this in turn in pairs (bars 118, 121, 124, and 128). They are unexpectedly illuminated at different parts of the stage, and various percussion instruments punctuate every appearance.

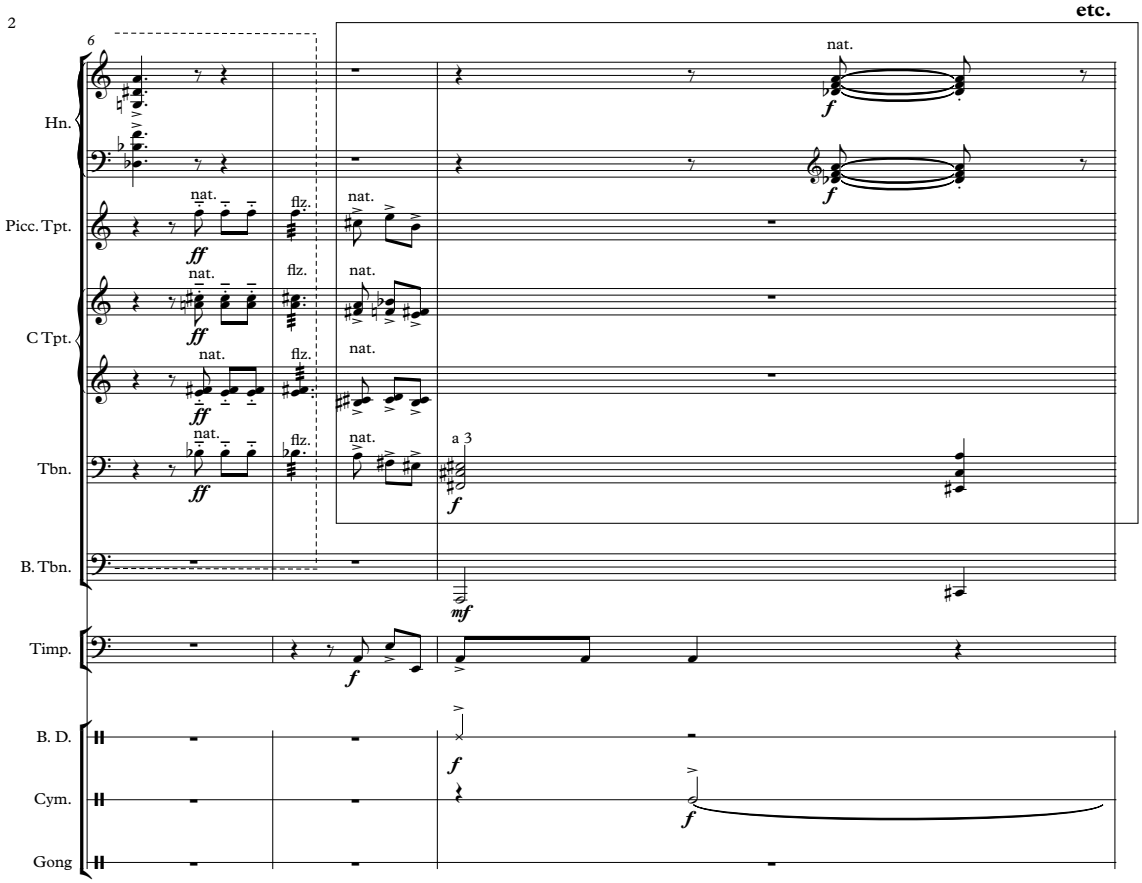


Example 4 – First waltz-theme (Exposition: Bars 33-48)

becomes the rumbling snarl and festive mock of imminent death:



(Example 5 – see below)



Example 5 – First waltz-theme (Development: Bars 171-178 comprise part of the theme's treatment in this section).

The quickly developing rapids of the river envelop these bars through the woodwinds and strings, and reach their climax in bar 190, where everything stops for that moment of choice between life and death, as the Queen of Hearts makes her perilous appearance, screaming at Alice (symbolized by the lion's roar - bar 192). The underwater devils perform their final choke-dance around Alice. Starting from bar 195, the dance theme (strings) and threats (brass) are cut to three beats and become ever more ritualistic (added percussion). However, Alice (at the face of death) resolves to survive and starts flailing trying to reach the riverbank (clarinet in Eb - bars 197-198, 190-191, 200-201), which she finally achieves with one desperate lunge (the highest possible note in the Eb clarinet signifies her head rising above water and danger - bars 204-206).[13]

This brings the music not to a recapitulation, but to the *coda* (bars 207-236).

[13] The bass tuba is also participating in the survival motifs, but not with the same conviction (bars 197-198, 202-203).

The *coda* symbolizes the Queen of Hearts' and the Red Playing Cards' frustration at failing to claim Alice. They withdraw in disgust (see most of the brass, bar 207-end). Muted trombones offer a distorted reading of a fragment from the first waltz theme (bars 207-210), the river rapids retreat – woodwinds, piccolo trumpet, xylophone, strings (bar 207-end), and the Queen of Hearts roars in hatred (bars 219-220), before they all retreat into silence. Alice is lying on the riverbank exhausted, while a moaning echo of a part of the first waltz is heard from the deep (muted tuba – bars 226-231); perhaps from the ghost of Virginia Woolf.

After the withdrawal of the demonic playing cards, the river has become peaceful again, a murmur that is symbolized (not mimicked) by the double basses, which lead us straight into the *entr'acte.*

2.2 - *ENTR'ACTE*

The *entr'acte* is adjoined to the scenes, in that the music doesn't stop, but rather continues seamlessly. Additionally, it neither functions merely as a break from the dramatic action, nor only as a convenient passage allowing for practical stage changes. The action continues uninterrupted.

As the scenes are scored very differently in style,[14] so is the *entr'acte*. The mostly spectral scoring is different to that of the scenes, symbolizing the fact that it is the musical setting of the real world the original Alice occupies. Alice is herself during these 'breaks' between hallucinations. She is in an almost catatonic state, while the ongoing 'trip' in her brain is in flux until the next hallucination/transmigration takes form. Until this happens, Alice feels that she is travelling through a mysterious continuum; perhaps an analogy for it would be a 'mental wormhole' through which Alice is transported to different eras and localities. However, it is not a lucid dream that is inferred here, but rather a passive transit in semi-consciousness.

To musically depict this experience of passive, semi-conscious travel through a bizarre mental mesh (whose images bear no resemblance to anything Alice knows in the real

[14] This is designed to illustrate the diversity between the different historical Alices that the fictional Alice embodies in sequence.

world), I composed this short musical continuant using primarily unpitched percussion and techniques that produce continuous sounds, such that bear resemblance to neither the tonal, nor the chromatic languages and varied instrumentation used in the scenes. There is no rhythm or meter, only a tempo guide of 10-second periods for the approximate succession and performance of these sonic events.

Another characteristic of the *entr'acte* is that it features some musical property (thematic material / instrument / sonority, etc.) dependent on the scenes it follows and precedes. There is "seepage" in the *entr'acte* from the hallucinations, either as afterthought or harbinger (as everything is linked in Alice's mind).

The core instrumentation for the *entr'acte* consists of large metallic and skin percussion instruments (tam-tams, gongs, steel sheet, timpani), which can radiate continuous sound through friction, with the use of special mallets.

With these ideas in mind the ensuing *entr'acte* can now be discussed:

The performance notes in the score are explanatory in the techniques used. Each metal is notated on three staff-lines, as the effect of different sized mallets (*flumi* in this case) excite different harmonics on each surface, and their reverberations create powerful soundscapes. In addition, the performer can use more than one mallet cumulatively, i.e. while the metal is still vibrating, creating interesting sonic agglomerations. Several strikes are also called for in the score, as symbols of Alice's distorted interpretation of the sounds and ambience from her actual surroundings and hallucinations combined.

Bowed crotales are introduced ca. 40 seconds before the end, anticipating the second scene by introducing the 12-tone series upon which its musical setting is based.

2.3 - Scene 2: *Alice Ann Bailey* (1880 – 1949)

Alice in this scene embodies noted Theosophist Alice Bailey. The scene begins at the end of Bailey's third and final aborted suicide attempt, that time by drowning.

Alice is lying on the ground exhausted, having eventually crawled out of the river (thereby establishing a dramatic link with the previous scene). At that point, a mysterious figure – Tibetan mystic Master Koot-Hoomi (White Rabbit) makes his appearance. The mystic acquaints himself with Alice and proceeds to initiate the young girl into the doctrines of Theosophy.

The choices and decisions regarding the musical treatment of this scene were consolidated through a synthesis of many factors. The first idea that occurred to me, was the musical transliteration of the Indian holy figure, the Buddha's name, which corresponds to the following musical notes: Bb (B in the German system), C (Ut in *solfeggio* until the 17th century), D, B (H in Germany), and A. The decision to use this musical mapping of Buddha's name gave birth to other ideas (to be discussed below). Primarily, I sought to determine the macro-structure of the scene, and was attracted to the concept of the *mandala* – the Indian symbol of the enlightened mind and the universe. There have been a great many designs for mandalas through the centuries and from many types of Buddhism, and every one I have come across features the four T-shaped 'Gates of Entrance into knowledge',[15] one on each side of the square shaped symbol.

[15] Alex Wayman, "The ritual in Tantric Buddhism of the Disciple's entrance into the mandala," *Studia Missionalia* 23 (1974).

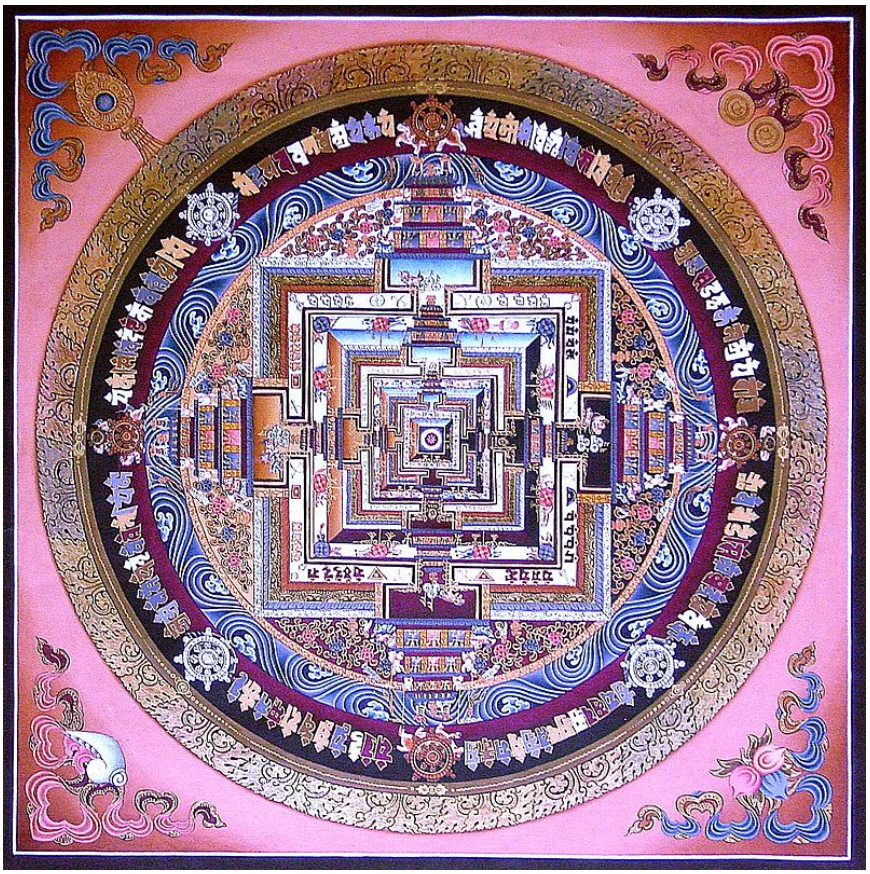


Figure 1 – Mandala[16]

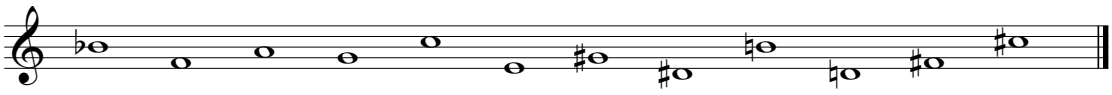
Thus, another idea/metaphor that occurred to me at this point, was that the *mandala* very much resembled a dodecaphonic matrix, each Gate-of-Entrance corresponding to a row-variant: Prime (P), Inversion (I), Retrograde (R), and Retrograde-Inversion (RI). This mapping gave me the idea of - what I termed - *Intra-Dimensional Serialism.*[17] It would be best at first to explicate this concept and its characteristics, before continuing with its particular application on the composition of this scene.

2.3.1 - Intra-Dimensional Serialism

In order to introduce the basic principles of this concept I shall use the 12-tone row I devised for this scene:

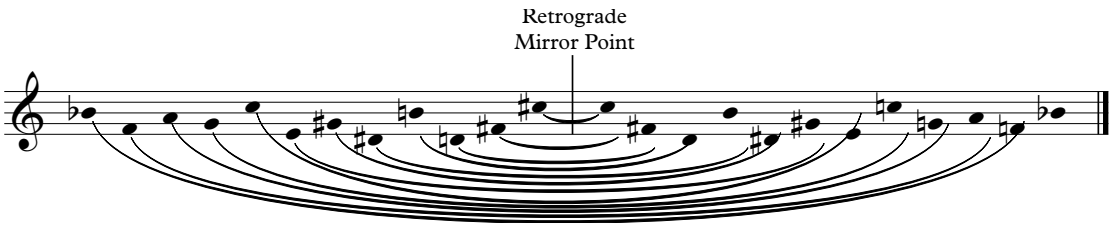
[16] K.G. Stiles, *Mandala*, Health Mastery Systems, 2013, Digital image. <http://www.kgstiles.com/mandala-spiritual-practice-path-to-enlightenment/>.

[17] Having consulted with my supervisor and relevant texts and journals, I was unable to discover prior use of the concept and its principles. My purpose was not to establish originality beyond any doubt, so the research was not exhaustive in this regard. Despite the uncertainty regarding the originality of the idea, I still had to formulate the system myself, including the determination of all relevant nomenclature and taxonomy.

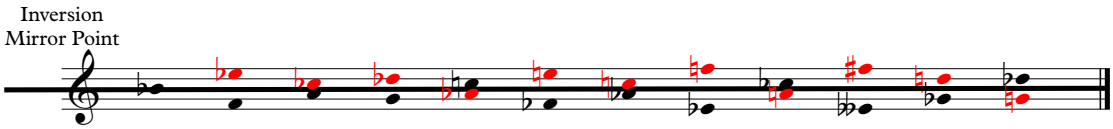


Example 6 – Scene 2, 12-tone Original row (P0)

The traditional Schoenbergian method utilized in deriving variant rows from any prime row (or Basic Set), was one of manipulating the original row in a symmetrical fashion, specifically using two mirror forms, *Retrograde* and *Inversion*,[18] as shown below:



Example 7 – Derivation of the Retrograde form of P0 (R0)

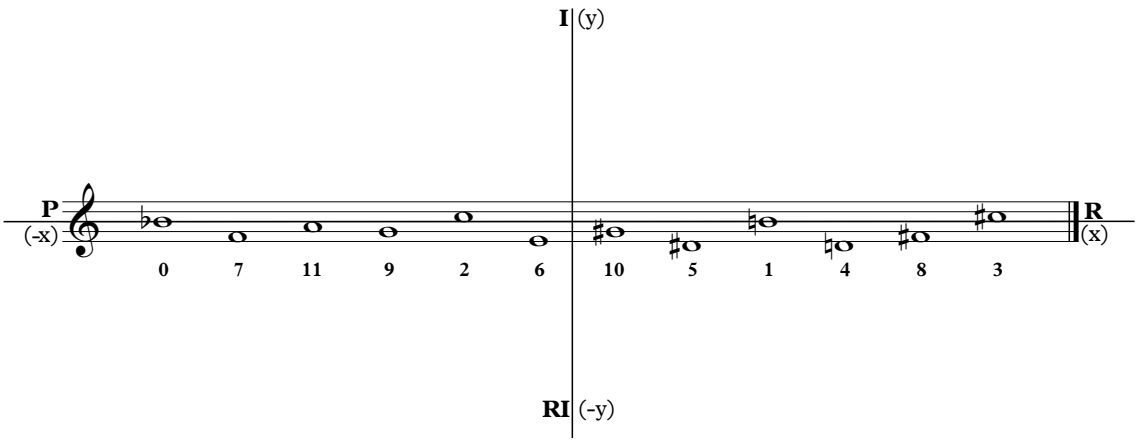


Some enharmonic spellings were used to visually capture the exact musical symmetry of the concept.

Example 8 – Derivation of the Inversion form of P0 (I0)

Those symmetric manipulations can also be graphically represented on a musical Cartesian plane, whose *x*-axis – in this case serendipitously – cuts through the middle of the staff, right on the Bb that starts the row, and is the reference-pitch according to which all other notes will be inverted.[19] The *y*-axis divides the original row in half:

[18] As well as applying the retrograde mirroring principle to the *Inversion* (RI).
[19] Bb was particularly chosen to be the first note of the series for reasons that will be explained later.



Example 9 – Cartesian representation of P0

Thus, by rotating the *x*-axis around the *y*-axis by 180 degrees in a circular motion – with the staff following this motion, the retrograde of the series is obtained (when we read the notes from left to right in usual fashion). Similarly, by using any note as the center - in this case the Bb, and rotating the *y*-axis around the *x*-axis, the notes jump to their corresponding inverted intervals in relation to the central note (allowing for enharmonic adjustments).

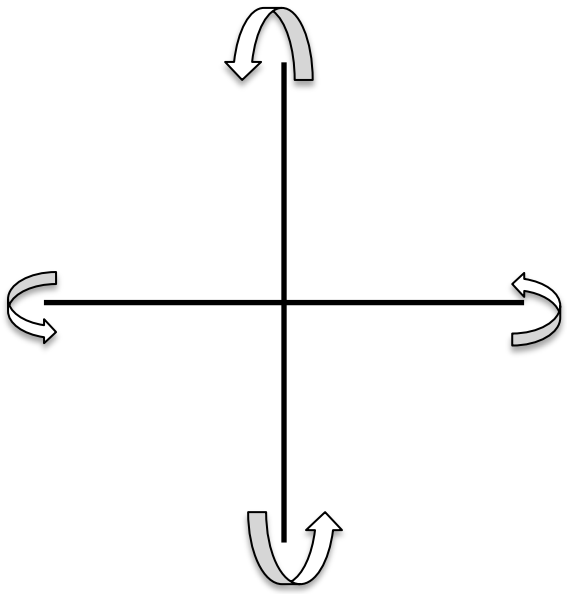


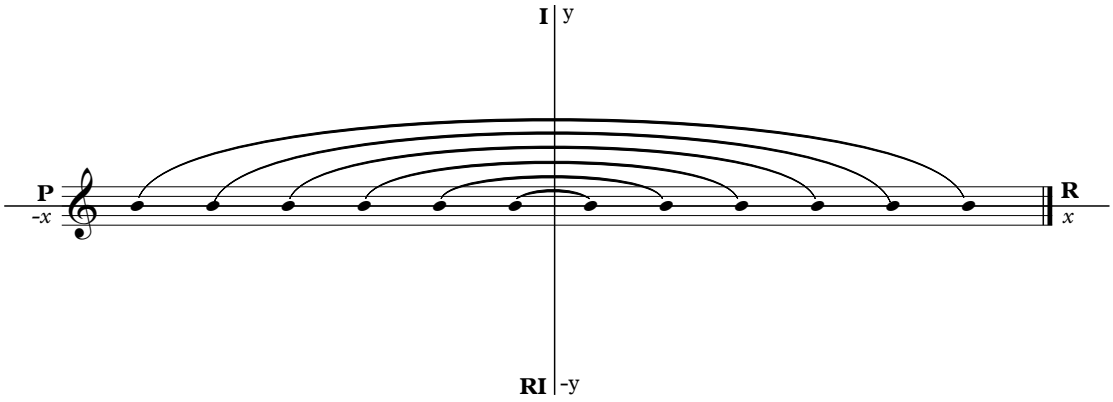
Figure 2 – Method of derivation of traditional Retrograde and Inversion variants on Cartesian plane.

In his renowned book on *Serial Composition* (1966) Reginald Smith Brindle states the following:

> "*'Long' series of more than twelve notes have also been used, usually in cases where composers have felt that the twelve-note series does not yield enough thematic and harmonic variety for an extended composition*

> *... Composers very frequently transpose all versions of the series in order to avoid the monotony of the same note-successions recurring too frequently ... the very fact that serial manipulation is so frequently necessary points to a certain defect in the serial method. One of the cardinal principles on which serialism is based-that all elements of a composition are to be derived from a fixed succession of twelve different notes proves in practice to be frequently impractical*".[20]

Using my Cartesian dodecaphonic tabulation (ex.9) and wishing to avoid any serial manipulation in my work, but at the same time afford me a great variety of variants from which to create my serial voice-leading, I began to investigate further possibilities of deriving additional symmetrical variants from an original row on that kind of Cartesian tabulation, for reasons of consistency. The first and most immediate variant was generated by mirroring and pairing the given pitches against the vertical *y*-axis concentrically, as follows:



Example 10 – Derivation of additional symmetrical variant from any row with *y*-axis centripetal symmetry (centrifugal in Retrograde), in this case beginning from left to right, i.e. *–x* ➔x)

The result of this operation on P0 is the variant row PV1,[21] comprised of pitch classes 0, 3, 7, 8, 11, 4, 9, 1, 2, 5, 6, 10; or in this case Bb, C#, F, F#, A, D, G, B, C, D#, E, G#. I then repeated this operation on the new variant and obtained PV2. I kept re-applying this process until I operated on the eleventh 'V' variant, which yielded P0 as a result.

[20] Reginald Smith Brindle, *Serial Composition* (London: Oxford University Press, 1966), 16, 54, 60.
[21] Prime row 0 varied intra-dimensionally. 'V' is my indicator for the particular operation applied to the row (the letter 'I' for 'Intra-dimensional' was already taken by 'Inversion', hence 'V').

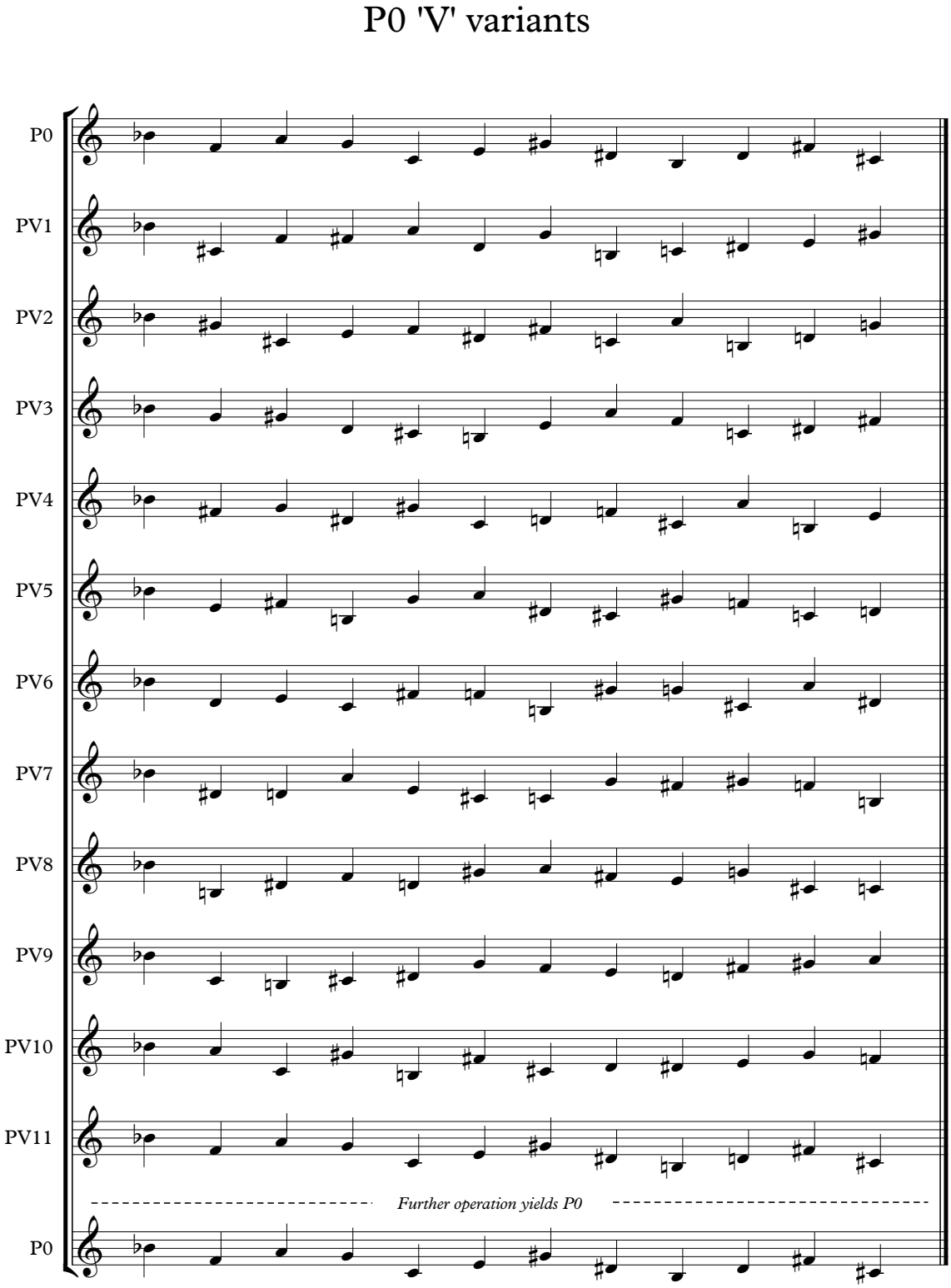


Table 1 – Intra-Dimensional Serial operation on P0 as shown in Example 10. Eleven variants are produced as a result of this operation.

I was overwhelmed with the seemingly innumerable variations and matrices producible using this system of finding all possible symmetrical variants, and then exploring their own symmetries, all stemming from the one original row without changing the order of

pitches on the Cartesian representation of any basic set.[22] It provided a great number of dimensions to the standard two of a traditional matrix, and all within its own unaltered structure, hence the term *Intra-Dimensional Serialism.*

It could be argued that these actions performed on the original row were permutations – as opposed to "legitimate" variants (*Retrograde* and *Inversion*) - from a certain point of view. However, instead of exploring this argument, I am satisfied that all my derived sets are consequential of my original row - therefore its progenies, and all connected to it by symmetry that is already there; symmetry being the main principle that relates any *Retrograde* or *Inversion* to their *Prime* row anyway.

Before I continue with how I proceeded to develop this kind of algorithmic process, it is important to return to the specifics of the *Alice Bailey* scene upon which this method was to be applied, for the symbolic-dramatic significances that permeate this scene directly affected the implementation of this system.

2.3.2 – Macro-structure and generation of materials

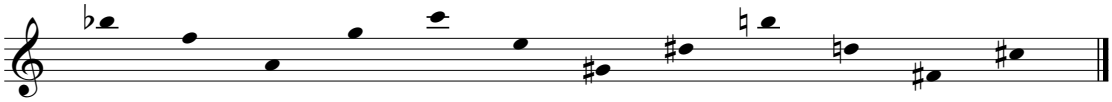
The musical setting of this scene is divided into three sections. The first section (bars 1-30) involves the mystic's appearance and acquaintance with Alice, while the second (bars 31-66) depicts Alice's indoctrination into Theosophy by the Tibetan Master, particularly the awareness of past-life experiences and examination thereof. Lastly, the third section (bars 67-90) depicts Alice's first successful and transcendental attempt at projecting her 'Etheric' body,[23] with the help of her Master.

As in all projected scenes, specific instrument/s are used for Alice's characterizations. In this case, Alice Bailey[24] is characterized by six woodwinds. Master Koot-Hoomi[25] is characterized by the strings. The spirit of Buddha is allocated to six brass instruments, and the universal consciousness of the cosmos is represented by the percussion section.

[22] See Appendix 2.
[23] Alice Bailey, *Discipleship in the New Age, 2 vols.* (U.K.: Lucis Press Ltd. 1972).
[24] Henceforth abbreviated to AB.
[25] Henceforth abbreviated to MKH.

Further, and according to my plan that all scenes in this work be authored in musical fashions unique to them, I determined that this scene would be composed strictly to a system, and that it be replete with symbolism.

The twelve notes of the scale are available solely to the Tibetan Singing Bowls, which in this respect are separate from all other instruments, as a sort of super-universal, all-inclusive, life-begetting force. Hence, my choice of pitches and their order for the original row were conceived in the form appearing below, and it is in this way that they were used in the composition:



Example 11 – P0 as it is used in *Alices' Adventures in Wonderland* (first appearance in the *entr'acte*, 1':20" – crotales).

The occult/new-age symbolism that was required for this scene, invoked in me George Crumb's *Haunted Landscape*, and his scoring of the double basses tuned down to a Bb, and holding that pedal throughout the work. [26]

> *"... this low Bb (sixty cycles), the frequency of alternating current) was an immutable law of nature and represented a kind of cosmic drone. But alas, science defeats art. A chemist friend informed me that alternating current is arbitrarily determined by man, and that B-flat is not even international, much less intergalactic."*[27]

However, Bb is also the note farthest musically (an augmented fourth) from E4, whose frequency of almost exactly 666 Hz invites certain symbolic associations of evil, and therefore Bb is used in both scenes in this work where a positive religious/mystic theme is represented.[28]

Another idea I wished to use in this scene was to employ the prime row (which in this case represents the life-force of this universe – containing all twelve notes of the scale), as the fundamental for MKH's teachings, whose purpose is to attune an initiate to this

[26] George Crumb, *Haunted Landscapes*. (New York: C.F. Peters Corporation 1984).
[27] George Crumb, cited in Bruce Archibald, liner notes to *A Haunted Landscaped*. New York Philharmonic, conducted by Arthur Weissberg. New World Recordings NW326-2, CD, 1985.
[28] The scenes of *Alice Bailey* and *St. Alice* (Scenes 2 and 4 – refer to Appendix 1).

fundamental constant, as well as the elemental drive of existence that "animates" the universe – from the subatomic to the galactic forces we observe - as well as life as we know it. Consequently, the order of pitches, as well as the descending-ascending contour of the prime row (Example 11), simulates the graph of a sine wave, the fundamental waveform in nature,[29] as well as being a sound pattern that we perceive as "pure" (as it contains no harmonics). It is in this form that the row first appears in the work (second page of the *entr'acte* – bowed crotales).

As initiation and advancement in Buddhist-related disciplines involves meditative practices, which themselves incorporate various techniques of continuous repetition (breath control, *mantras*), I thought it fitting to compose a post-minimal serial piece.

The other determinations that preceded actual composition were:

a) As a mystic, MKH would already have achieved 'access' to most frequencies – save for two (Bb and A – Buddha's first and last letters/notes),
b) AB as novitiate would have no access to Buddha's spirituality (or his frequencies), hence she would have the use of only the remaining seven pitches; and
c) Buddha, since only his spirit is evoked herein, he is represented by the notes corresponding to his name alone.

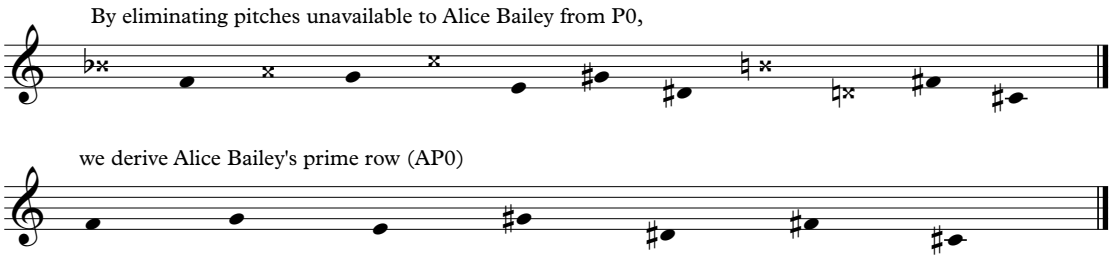
To separate the rest of the cosmos from human life and its *karmic* spire, it would have been easy to just employ unpitched percussion to represent it. However, in order to emphasize how humanity and the cosmos are inextricably connected and very different at the same time, pitched percussion is also employed, and pitches for that section are derived from the diagonal rows of the original matrix, thus sharing some notes with both the human protagonists' sets, as well as some with the Buddha's, but not all of them in either case:

[29] It is also the waveform of light – thus, the sine-wave contour symbolizes enlightenment in this scene.

	I_0	**I_7**	**I_{11}**	**I_9**	**I_2**	**I_6**	**I_{10}**	**I_5**	**I_1**	**I_4**	**I_8**	**I_3**	
P_0	**B♭**	F	A	G	C	E	G♯	E♭	B	D	F♯	**C♯**	**R_0**
P_5	E♭	**B♭**	D	C	F	A	C♯	G♯	E	G	**B**	F♯	**R_5**
P_1	B	F♯	**B♭**	G♯	C♯	F	A	E	C	**E♭**	G	D	**R_1**
P_3	C♯	G♯	C	**B♭**	E♭	G	B	F♯	**D**	F	A	E	**R_3**
P_{10}	G♯	E♭	G	F	**B♭**	D	F♯	**C♯**	A	C	E	B	**R_{10}**
P_6	E	B	E♭	C♯	F♯	**B♭**	**D**	A	F	G♯	C	G	**R_6**
P_2	C	G	B	A	D	**F♯**	**B♭**	F	C♯	E	G♯	E♭	**R_2**
P_7	F	C	E	D	**G**	B	E♭	**B♭**	F♯	A	C♯	G♯	**R_7**
P_{11}	A	E	G♯	**F♯**	B	E♭	G	D	**B♭**	C♯	F	C	**R_{11}**
P_8	F♯	C♯	**F**	E♭	G♯	C	E	B	G	**B♭**	D	A	**R_8**
P_4	D	**A**	C♯	B	E	G♯	C	G	E♭	F♯	**B♭**	F	**R_4**
P_9	**G**	D	F♯	E	A	C♯	F	C	G♯	B	E♭	**B♭**	**R_9**
	RI_0	**RI_7**	**RI_1**	**RI_9**	**RI_2**	**RI_6**	**RI_0**	**RI_5**	**RI_1**	**RI_4**	**RI_8**	**RI_3**	

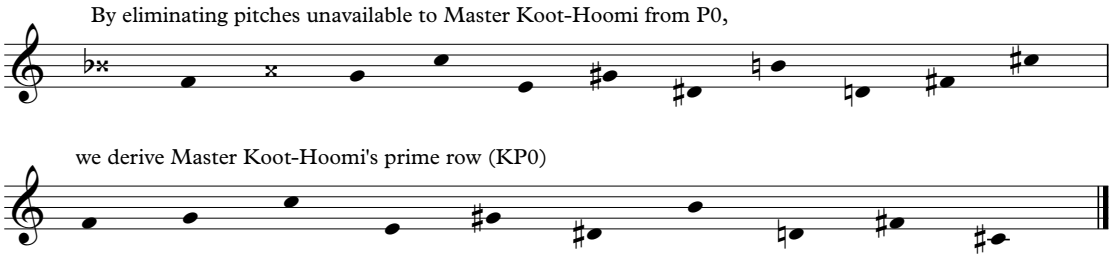
Table 2 – Scene 2: 12-tone original matrix (P0) with diagonal rows highlighted. The material for the pitched-percussion in this scene is sourced from these rows.

Having made these choices regarding pitch-allocation, individual matrices for AB and MKH had to be created - with 7-tone and 10-tone rows respectively, both based on the original series above. For example, P0 of the main matrix yields the following prime row for AB:



Example 12 – Constructing AB's prime row (AP0).

Using the same method MKH's prime row is also derived from the original matrix:



Example 13 – Constructing MKH's prime row (KP0).

The compositional plan requiring many pitches to be unavailable to the human characters rendered the construction of standard matrices impractical, as some inversions would yield those unavailable pitches. Thus, having constructed AP0 and KP0, 'V' sets were constructed for AB and MKH from each of their respective twelve rows derived from the original matrix using the method delineated above, by omitting those pitches that were unavailable to those characters. All retrograde variants were usable of course, however there was a new kind of vertical variant created, also with non repeating pitches, formed within the 'V' matrices of each human character, and which I designated VS (for 'Vertical Sets' – since they are not Inversions).[30] Tables 3 and 4 below present AB's Prime Row's (AP0) 'V' matrix in musical notation. Noted are the designations of each row, including the Vertical Sets and the diagonal rows (Upper Diagonals – from top left to bottom right, and Lower Diagonals – from bottom left to top right). Notice that there are two sets of 'V' sub-matrices for AP0, one where intra-dimensionality is applied to the Prime Row (AP0), and one where the operation is applied to that row's Retrograde (AR0), as they yield different rows. Diagonal rows also vary in this respect, and are therefore differentiated.

[30] I initially considered the letter 'Y' for the *y*-axis sets – which would allow the letter 'V' to be exclusively used for all V-variants/permutations. However, since there were no rows that could be designated with the letter 'X' – for the horizontal axis, and since those new vertical rows were the direct results of the 'V' process, I concluded that 'VS' was the more proper designator.

There are two ‘V’ sub-matrices for every row, one for the Prime and Retrograde forms each. The reason is that this ‘V’ operation yields different series according to the starting pitch (first or last) as shown below in notation. For example, compare the pitch order of AP0VR1 (the first ‘V’ retrograde row of AP0 – Table 3) to AR0V1 (the first ‘V’ row of AR0 – Table 4). They are different rows, where one might think that they might be identical.

Once I created the first human character matrix, I noticed that the Vertical Sets also contained no repeating pitches and that the only pitch missing from every one was the first note of the first row in the matrix.[31] Therefore, I added an extra row under each sub-matrix, designated as the Completing Row (CR), in this case AP0CR and AR0CR:

[31] This is another example of this particular process’ elegance.

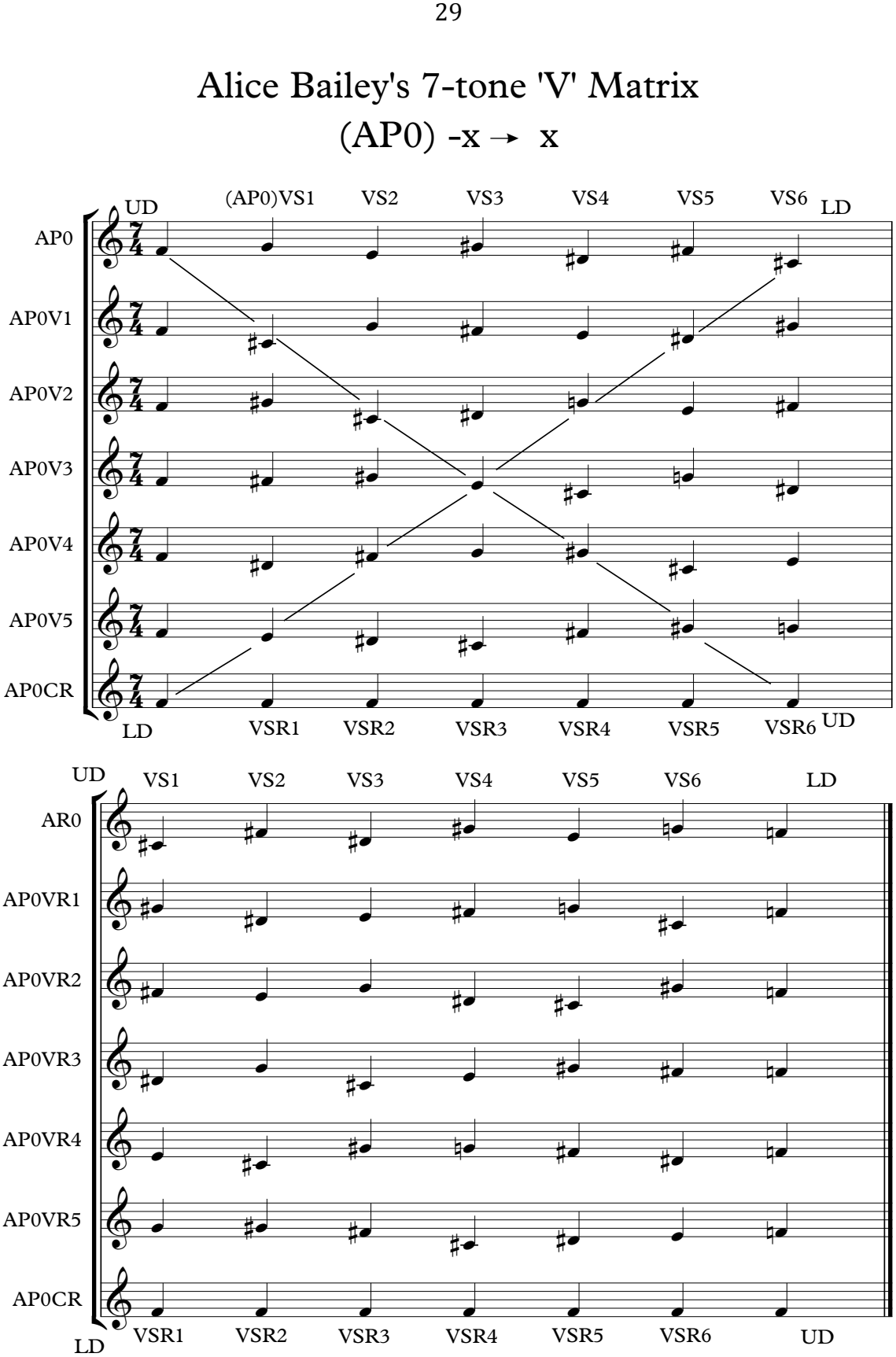


Table 3 – AP0 ‘V’ matrix in notation (symmetry from left to right on the horizontal axis).

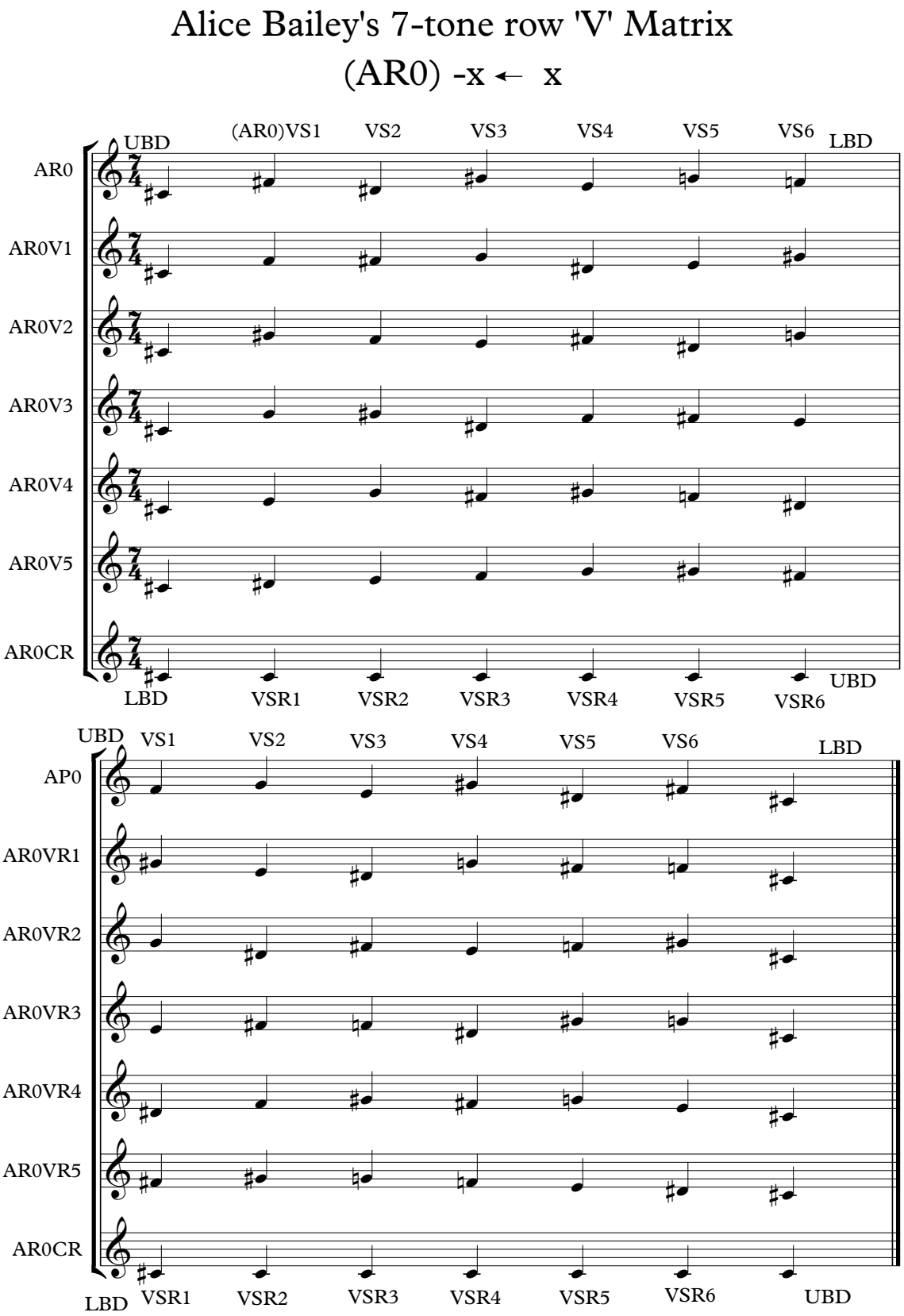


Table 4 - AR0 ‘V’ matrix in notation (symmetry from right to left on the horizontal axis).

Tables 5 and 6 display the same matrices in their traditional square forms:

AP0UD		AP0VS1	AP0VS2	AP0VS3	AP0VS4	AP0VS5	AP0VS6	AP0LD
AP0	F	G	E	G#	D#	F#	C#	AR0
AP0V1	F	C#	G	F#	E	D#	G#	AP0VR1
AP0V2	F	G#	C#	D#	G	E	F#	AP0VR2
AP0V3	F	F#	G#	E	C#	G	D#	AP0VR3
AP0V4	F	D#	F#	G	G#	C#	E	AP0VR4
AP0V5	F	E	D#	C#	F#	G#	G	AP0VR5
AP0CR	F	F	F	F	F	F	F	AP0CR
AP0LD		AP0VSR1	AP0VSR2	AP0VSR3	AP0VSR4	AP0VSR5	AP0VSR6	AP0UD

Table 5 – AP0 'V' matrix (L→R symmetry on the *x*-axis)

AR0UD		AR0VS1	AR0VS2	AR0VS3	AR0VS4	AR0VS5	AR0VS6	AR0LD
AR0	C#	F#	D#	G#	E	G	F	AP0
AR0V1	C#	F	F#	G	D#	E	G#	AR0VR1
AR0V2	C#	G#	F	E	F#	D#	G	AR0VR2
AR0V3	C#	G	G#	D#	F	F#	E	AR0VR3
AR0V4	C#	E	G	F#	G#	F	D#	AR0VR4
AR0V5	C#	D#	E	F	G	G#	F#	AR0VR5
AR0CR	C#	C#	C#	C#	C#	C#	C#	AR0CR
AR0LD		AR0VSR1	AR0VSR2	AR0VSR3	AR0VSR4	AR0VSR5	AR0VSR6	AR0UD

Table 6 – AR0 'V' matrix (R→ L symmetry on the *x*-axis)

Twelve such serial double matrices were created for each human character, by following this process. With the addition of the original 12-tone prime row and the diagonal rows from that row's original matrix, as well as the six notes from the musical transliteration of the name *Buddha* (the note D is doubled), the pool from which all pitches for this scene would be sourced was complete.

One very important decision at this point was that although these serial procedures proposed and explained here could be applied to any serial composition of the traditional or integral types, for this particular work I prescribed that serialism would be strictly linear, limited to each staff, and that a sequence of three consecutive pitches

from any row would be the minimum acceptable serial unit. I allowed for no serial manipulation, and none was required during the course of this composition.

Finally, concerning tempo and rhythm, two elements were selected to add to the symbolism of the scene. Firstly, Indian music has three distinct tempi: Slow, medium, and fast.[32] Thus, I began the first section with ♩ = 40, and doubled the tempo for every section after it. In addition, all 35 *tālas* of Indian *Karnatak* music[33] were utilized as reference points for the beat-structure of the third section of the scene. Having determined symbolism, form, instrumentation and its dramatic significance and use,[34] as well as every instrumental group's matrix, I was able to begin micro-structure and composition.

2.3.3 – Composition: Section 1

At the very beginning of the scene (continuing from the *entr'acte*), Alice lies exhausted on the riverbank. Master Koot-Hoomi (White Rabbit) appears, makes Alice Bailey's acquaintance and gradually gains her confidence. She is intrigued, and agrees to be instructed by him, believing she will finally find meaning in her life.

Musically, the Bb Tibetan Singing Bowl is struck to announce the Master's presence, and immediately nine violoncellos begin a cycle through the circle of 5ths in this first section, having to omit the Bb and A of course.[35] As the cellos progress through the circle of fifths in chords, the Tibetan Singing Bowls' harmonics mirror this progress selectively. All sections in the scene employ elements of non-strict *passacaglia.* In this first section *ostinati* are allocated to the double basses and the upper strings. As aforementioned, these repetitions are symbolic of Buddhist and New Age meditative practices. AB remains apprehensive, until she finally decides to follow where MKH will take her. Hence, she does not have much musical material in this section, save for her reactions to the stranger's presence and approach.

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[32] Emmie te Nijenhuis, *Dattilam: A Compendium to Ancient Indian Music* (Leiden: Brill, 1970), 364, 424
[33] See Appendix 3, Table 11.
[34] It should be noted that woodwinds and strings do not share any material until the last section of the scene, where they share some rhythm and voicing patterns. The percussion in the middle shares material with both during the second and third sections.
[35] The cellos are played *molto sul ponticello* and drone-like, to symbolize the drone of the secondary sitar in Indian music, which provides the harmonic background over which the main sitar, rhythm and vocals are improvised.

2.3.4 – Section 2

The second section depicts Alice's initiation and instruction in her master's practices, specifically the investigation of past lives. The *passacaglia* element is deployed in the basses, which begin by stating P6 from the main matrix - beginning with the note E - and proceed to state all other rows in a cycle of 5ths in both directions in a consecutive manner (so following P6 [bars 31-33], P1 is stated, beginning on B [perfect 5th up from E, bars 34-36], followed by R11 [perfect 5th down from E bars 37-39]), beginning on the unavailable A, wherefore a rest takes its place. It is the retrograde form of P11 that appears in the score, therefore it is stated backwards (the rest for the unavailable A occurring on the last beat of bar 39), for reasons that will be explained shortly. This complete exposition of all prime rows (or their retrogrades) symbolizes the comprehensive and expansive instruction in opposite directions that Alice receives from her teacher.

There are other formal elements at work in the strings; the whole second section is 36 bars long, for the basses play all tonalities (all twelve rows), each spanning three bars. In other words, the basses play their *ostinati* twelve times. The cellos introduce their material in quavers (bar 34), derived from the basses in diminution and transposed a perfect 5th up, so for example, when the basses play P1, the cellos play P8 in the first instance; this occurs six times in the section. The second violins introduce a similar idea to the cellos in semi-quavers in bar 40. Further diminution is applied to the basses' material, this time transposed a perfect 4th up; this occurs five times in the section. The held chords pattern beginning with the violas (bars 37-39) is shared equally with violins I, and this occurs four times. In bar 52 the violas double the material of the cellos but transposed a perfect 4th up from the basses, and this occurs three times, while the violins take the diminution of the same idea further – to demisemiquavers, transposed a major 6th up from the basses and in contrary motion to them (bar 58); this occurs twice. There is a subtle symbolism in this strict numerical arrangement, in that despite the minimalist repetitive nature of the material and the interdependence of ideas, not one is the same length as any other. It subtly adds to the emphasis of discipline and instruction, but it also plays with the following symbolic idea:

The music introduced by the divided violas in bar 37 symbolizes MKH's propelling AB deep into her past lives as her guru. During those bars, the basses play their designated

row in its retrograde form, in order to symbolize this regressive tutelage. It is only during those bars where this material is sounded that AB and the cosmos are featured[36] (and only the basses continue in the strings), while AB investigates her past lives every three bars (bars 37-39, 43-45, 49-51, 55-57, 61-63). In the bars in between she is receiving accruing instruction (strings only), which gradually becomes more and more sophisticated (added transpositions).[37] However, the more lives she remembers, the more voices are added in the woodwinds. Conversely, as AB gets more and more adept in this exercise, the music incrementally thins out in the strings (the tetrachords progressively become single pitches – bars 55-57), and they eventually disappear (bars 61-63), as AB has built enough expertise, and requires no more assistance in accessing her past existences.

During all these bars the percussion connects the two characters by alternately or simultaneously sharing rhythms and pitches from both characters, a symbol of the humans' interconnectedness with the cosmos and with one another. The bass drum and tam-tam (unpitched percussion) assume a ritualistic role from this section onwards, by keeping time, emphasizing the first beat of every 4/4 bar (4/4 being a regularly used time signature in Indian music, as musicians keep a regular pulse - *sam* - over which to improvise their complex rhythms),[38] where all cycles of simultaneous *tālas* employed in a composition meet and renew every few bars, to keep some order within the great complexity of Indian music's rhythmic structures.

This cycle of AB's indoctrination (i.e. this section) terminates when the bidirectional cycle of 5ths in the basses has gone through all P rows in the original matrix (some replaced by their R variant, as explained), which in either direction symmetrically terminates on P0, i.e. Bb.

[36] The Tibetan Singing Bowls are independent of the natural laws, depicting a super-universal power and order. In this section they sound the fundamental of each row as the basses propound those, albeit not in sine-wave graphical fashion, but in a consistently downward motion, to symbolize the life-regression expedition that is dramatized in this section.
[37] The strings in those bars have rests whenever a Bb or an A should occur.
[38] Emmie te Nijenhuis, *Indian music: History and structure* (Leiden: E.J. Brill, 1974), 61.

2.3.5 – Section 3

This conclusion leads to the fast third section (bars 67-90) instantly perceptible through the doubling of the pulse by which the bass drum and tam-tam punctuate the first beat of every bar. This section also multiplies the compositional complexity of the previous section, as that one had multiplied the complexity of the first.

To begin with, the formal structure of this section is more explicitly connected to the *mandala* concept referred to earlier. As I mapped the four entrances of the religious symbol to the four standard serial variants of a matrix,[39] I chose to depict the different paths of knowledge to which AB would have been exposed and initiated, by having her guided through the teachings and symbolisms of the *mandala* from all Gates-of-Entrance.[40] This becomes the musical depiction of her gradual development and journey towards the ever more complex and dynamic centre, where even visually the distances between East-West, North-South, etc. are constantly reduced, up to the point where she reaches the centre where all points/teachings coalesce into perfect, holistic understanding (diagonal rows are introduced in the final bars of the section to symbolize a transcendence from the square-cyclical based *mandala*), through which AB achieves "vibrations" advanced enough to achieve access to her 'Etheric Body' for the first time.

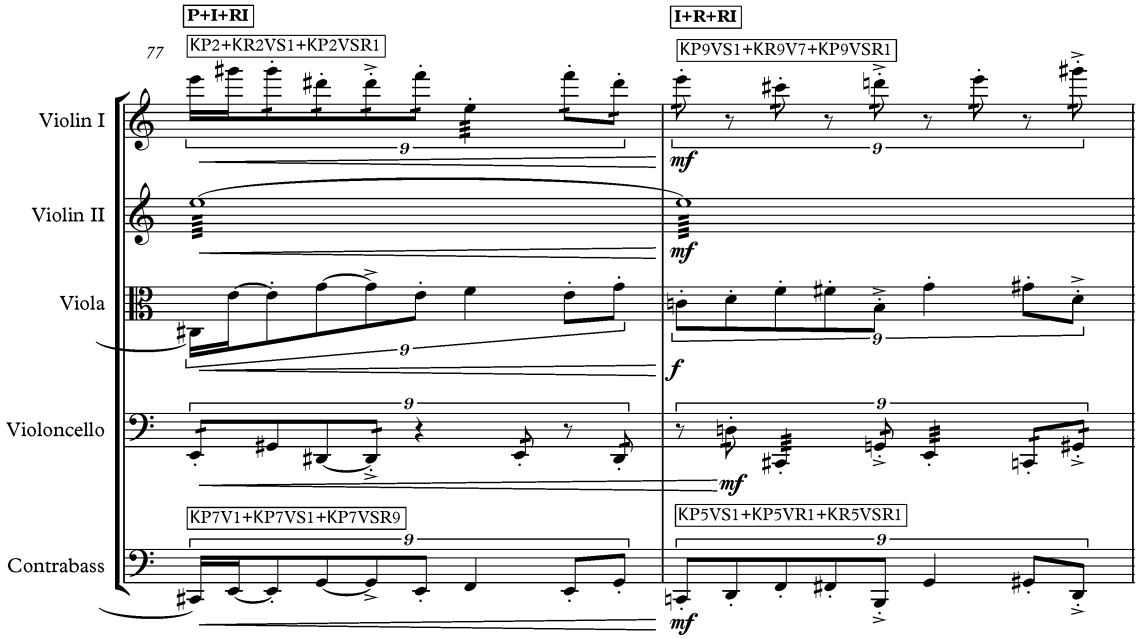
To this end, this third section is comprised of 24 bars, each bar representing a step towards the center of the *mandala*, as follows:

[39] West entrance (P), North entrance (I), East entrance (R), South entrance (RI).
[40] Even the *mandala*'s term *Gate of Entrance* can serve as an allegory here through the verb of the same spelling – *to entrance* (to spellbind).

Bars	Variant(s)
67	P
68	I
69	R
70	RI
71	P+R
72	I+RI
73	P+I
74	R+RI
75	P+RI
76	I+R
77	P+I+RI
78	I+R+RI
79	P+RI+R
80	R+I+P
81	P+I+R+RI
82	I+R+RI+P
83	R+RI+P+I
84	RI+P+I+R
85	P+R+I+RI
86	I+RI+P+R
87	R+P+RI+I
88	RI+I+R+P
89	P+I+R+RI+UD
90	P+I+R+RI+UD+LD

Table 7 – Table of variant(s)-to-bars formal structure for the third section of Scene 2.

Thus, every bar stipulates the variant of whatever row from which notes will be sourced to fill it. If only one variant is used (as in the first four bars of the section), all notes come from one variant. When two are used, at least three pitches in order will be allocated to each variant. Those bars that are defined by three or more variants have to be structured in such manner that each variant is represented by the minimum requirement of three pitches. For example, the tuplet figurations in the strings in bars 77-78:



Example 14 – Bars 77-78 (strings). All required variants are used in this example. Rows are not required to be represented in equal rhythmic lengths [for example on violins I: KP2 (E,G#,D#) = dotted crotchet, whereas KR2VS1 (D#,F,E) = minim in the nonuplet.

In the first violins, E-G#-D# are derived from KP2, D#-F-E from KR2VS1, and E-F-D# from KP2VSR1. Rows share pitches by definition, so as long as the linear order is preserved, a row continues from where another leaves off through a pivot pitch. Additionally, since violins I and cellos share rows in this case, they complement one another, and need not sound all three necessary pitches from each row in their respective parts/staves. Alternatively, the row minimum can be completed in an aggregative way, something that is more obvious in bar 78 above:

KP9VS1's minimum three-note series of E-D-C# is satisfied by distributing those pitches between violins I and cellos. The other two required variants for the measure are allocated in the same manner. The violas and double basses are doubling one another in this case with pitches from the rows indicated above the basses. Violins II are playing fragments of the original P0 (see 'Strings' in the Instrumentation section below).

Many different groupings of Gates-of-Entrance/variants were used in the whole of the third section in sequence for reasons of allegory (symbolizing a thorough combination of learning techniques and the eastern attitude to view and experience things from

various perspectives), as well as for visual symmetries, as demonstrated below (bars 71-80):

P+R	
I+RI	
P+I	
R+RI	
P+RI	

I+R	
P+I+RI	
I+R+RI	
P+RI+R	
R+I+P	

etc.

Table 8 – Bars 71-80. Geometric structure of the third section, symbolic of *mandala's* Gates-of-Entrance and AB's accordant indoctrination.

2.3.6 – Instrumentation as part of the structure.

As this scene is orchestrated by allocation of whole families of instruments to characters or elements featured in it, and where all original character-rows are featured, investigating this complex last section by instrumental families would be prudent.

Woodwinds

In this section, the *passacaglia* element is taken up by the woodwinds, this time in a quasi-*fugato* schema, rather than taking the form of a quartal-quintal harmonic prism as previously used in the strings. This time it is a *passacaglia* not based on pitch repetition/transposition, but on rhythm instead (although there remains intervallic similarity among the iterations as well). Relating to the previous section's exposition of variants from all possible rows of the original matrix, it features a complete cycle of all AB's 7-tone prime rows. This is achieved by allocating two bars for every row in a 24-bars long section. As AB is dramatically depicted at the end of her scene to successfully experience her 'Etheric Body', the order of row-presentation begins in the middle of

AB's matrix, and opens outwards as follows: AP2 (alto flute), AP6 (bass clarinet), AP7 (oboe), AP10 (bassoon), AP11 (clarinet), AP3 (piccolo), AP8 (alto flute – the circle of instruments begins again), AP1 (bass clarinet), AP4 (oboe), AP5 (bassoon), AP9 (clarinet), and AP0 (piccolo). This symbolizes the broadening of AB's horizons/dimensions and achievement of new freedom, contrasting with her simultaneous vertiginous and centripetal investigation of the labyrinthine *mandala*, symbolized by a visually contrary sequential presentation of rows (A0, followed by A9, A5, A4, A1, A8, etc.):

Alice Bailey's 7-tone matrix

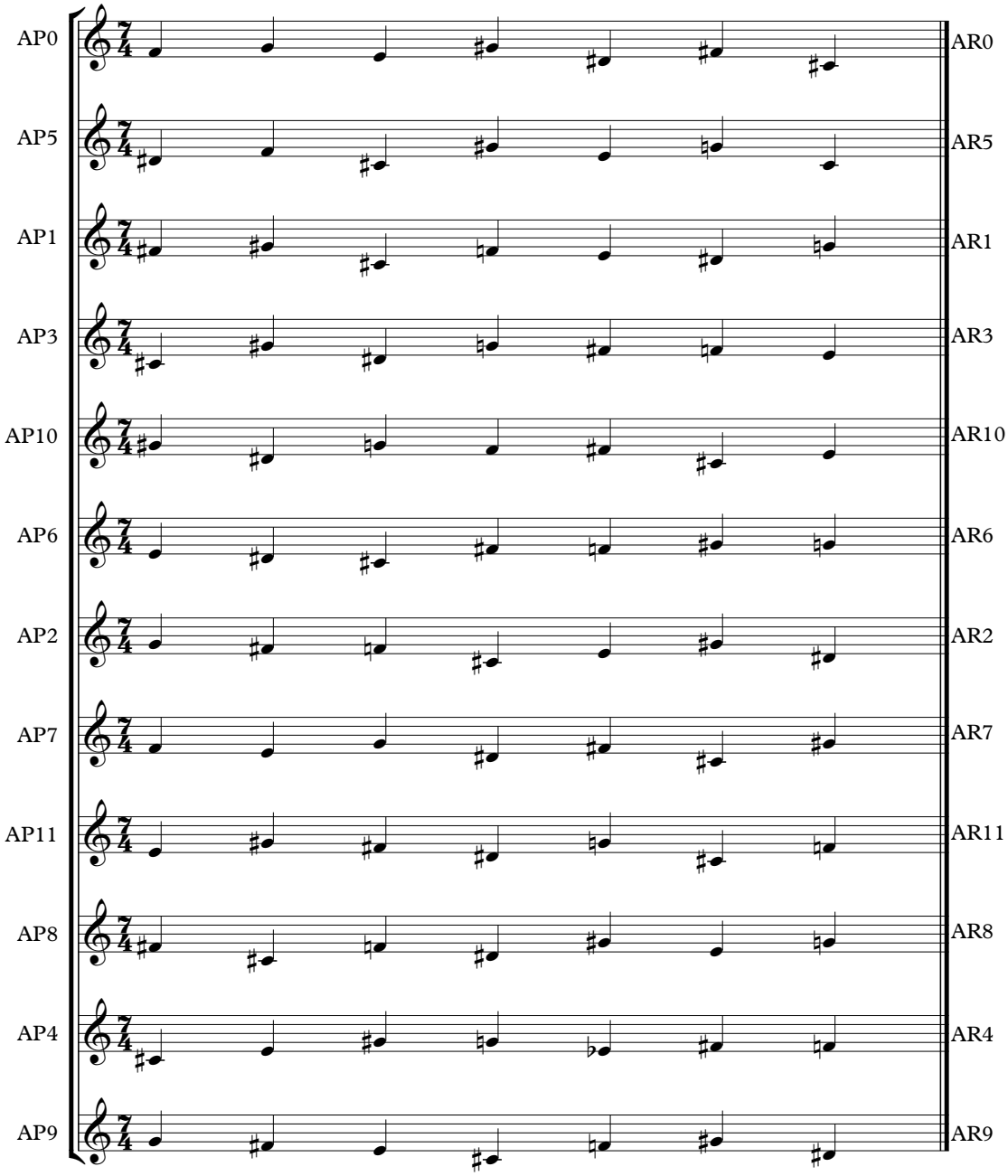


Table 9 – Alice Bailey's 7-tone matrix.

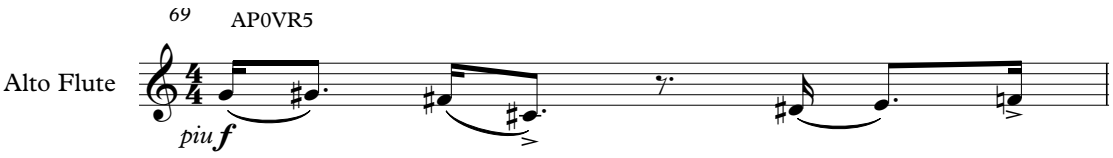
The free counterpoint in this cycle conforms to two formal principles:

a) 8x8x8 bars of textural division. One, and subsequently two instruments for the first eight bars; three instruments for the following eight bars, and all six woodwinds for the final eight bars, which form the *coda* of the scene.

b) In this quasi-*fugato* schema, the instruments that complete their *passacaglia* entries, continue with free counterpoint over the instrument that continues the

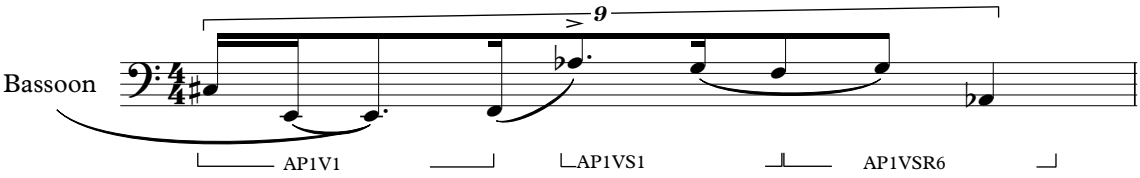
passacaglia. The instruments that are playing free counterpoint are bound by the variant(s)-to-bars mapping structure presented in Table 7 above, and therefore follow the opposite ("centripetal") direction of row statements to that of the *passacaglia*, thus symbolizing the exploration of the *mandala.* They follow the order of row presentation as described above, with variants selected appropriately to bar specifications).[41]

As stipulated for this scene, serialism is limited to the melodic lines, i.e. at least three pitches must come from the one row, and in order of row-sequence. For example, bar 69 requires a Retrograde from row A0, so the whole AP0VR5 is stated in the alto flute in free counterpoint, following the AP2 *passacaglia* entry (bars 67-68):



Example 15 – Bar 69 (row AP0VR5 – enharmonics are used to facilitate performance).

Bar 77 however, requires sets of pitches from three types of variants, namely Prime, Inversion, and Retrograde Inversion, and they all have to be sourced from A1. The clarinet and bassoon continue the free counterpoint to the piccolo's *passacaglia* AP3 entry. The bassoon's melodic line is constructed from an accretion of pitches from AP1V1, AP1VS1, and AP1VSR6:

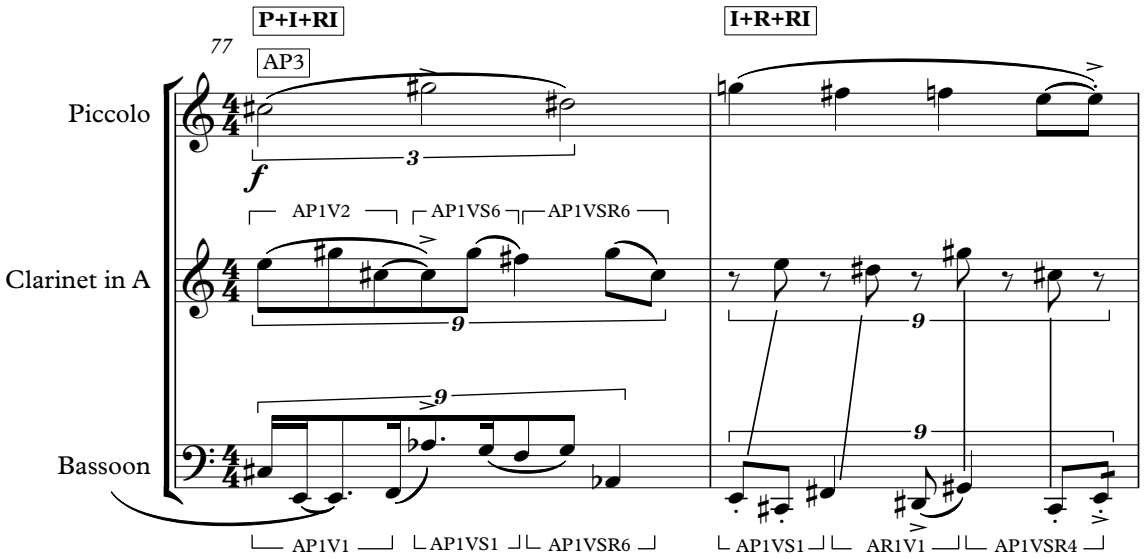


Example 16 – Bar 77. The F acts as pivot pitch in the row sequence.

As stated, three sequential pitches form the minimum serial melodic unit for a statement of a row in this work. In this example, three rows must be stated but only eight notes are heard. This is because the F below middle C is common to two rows (as indicated above). This is only one example of how rows share pitches in this work.

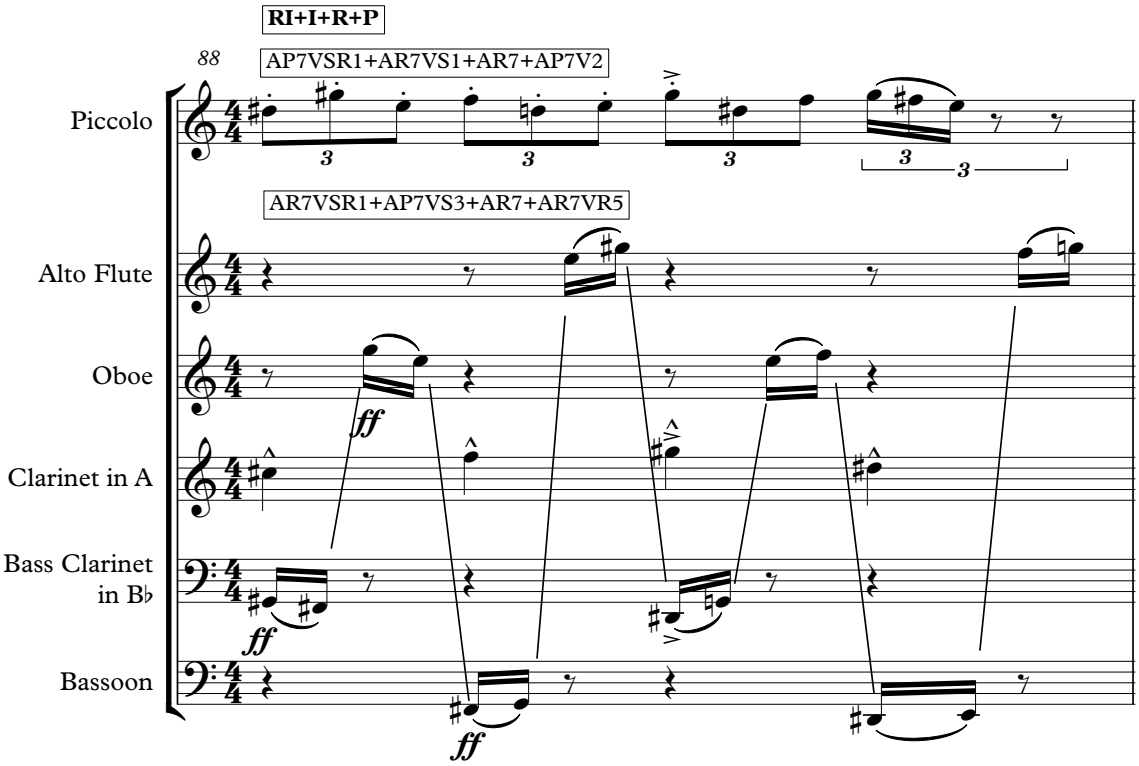
[41] Since two bars are allocated to every row's presentation, all rows could be stated once within 24 bars. However, in quasi-fugato fashion, the first statement is unaccompanied (bars 67-68), thus A2's second statement is omitted.

The contrapuntal line in the clarinet is built using the same principles, however it would be useful to refer to bars 77-78 to clarify another compositional device. All woodwinds portray the one character in this scene, so the 3-note minimum melodic unit can be shared/complemented amongst instruments in the same family. Bar 78 is comprised of pitches from three variants, I, R, and RI, derived from A1. In bar 77 the bassoon and the clarinet draw from different rows for the most part, whereas in bar 78 they share the particular rows from which they source pitch material. Consequently, notes do not have to be doubled on both instruments, and sourcing different pitches from the same row for different instruments is neither mandatory nor prohibited. As melody is not the only element in a composition, due to rhythmic and other considerations, for this bar the clarinet only plays selected pitches from these rows, whose complements are complete in the bassoon:



Example 17 – Bars 77-78. One of many set-sharing methods in the same instrumental family.

This technique is used throughout the last section of this scene. For example, bar 88 features a more complex example of this use of *klangfarbenmelodie* where four variants from A7 are required (Retrograde Inversion, Inversion, Retrograde, and Prime) to provide the free counterpoint to the clarinet's AP9 *passacaglia* entry. The piccolo has its own material comprised of subsets agglomerated from rows AP7VS1, AR7VS1, AR7, and AP7V2. The alto flute, oboe, bass clarinet, and bassoon, share among them the required pitches to form the minimum melodic units for the statement of subsets from rows AR7VSR1, AP7VS3, AR7, and AR7VR5, as shown below:



Example 18 – Bar 88: Another example of set-sharing among instruments of the same family, this time by *klangfarbenmelodie.*

The piccolo states the last row in the centrifugal cycle of prime rows' renditions (AP0), which finishes on a C# (bar 90). This highest of C-sharps falls outside of the range of the piano but is possible on the piccolo and symbolizes Alice Bailey's successful 'astral projection', surpassing/escaping the corporeal, as well as her master's tessitura of the strings for this section.

Brass

Brass instruments are exclusive to the third section of this scene, three pairs of each[42] symbolizing AB's partaking of the spirit of the Buddha's teachings, with the pitches that "correspond" to his name (Bb, C, D, D, B, A). The entries of the instruments are cumulative, four bars to each entry - from the solo entry of a trumpet in bar 67, to tutti in bar 87. The line formed by the highest notes must form a statement of P0 (from the original matrix). As the brass section is limited to the five pitches of the great sage's name, the missing seven pitches are provided by the second violins (from corporeal

[42] 2 French Horns, 2 Trumpets in C, and 2 Tenor Trombones.

MKH), at the appropriate bars/order. All brass instruments play below those violin notes on those occasions to keep the top line distinct.

Tibetan Singing Bowls

They are separated from the rest of the percussion because their pitch material differs, in that they have access to all twelve pitches of the tempered scale, sounding one pitch in sequence every two bars, for a complete statement of P0. The brass and Violins II need to combine in order to double this presentation (in the manner described above), as does the percussion.

Percussion

The unpitched percussion (bass drum and tam-tam), continue to mark the first beat of every bar alternately, keeping the discipline in an otherwise complex orchestral rhythmic structure.

In this final section, the pitched percussion (the cosmos) is attuned with, and doubles the Tibetan Singing Bowls and brass in P0's magisterial statement. As with the brass, the percussion is also deprived of some of the pitches for a complete statement of P0, and is thus silent in those positions/bars. The celesta is the exception, as it is allocated a sequence of chords related to P0, as well as to the strings' content intermittently.

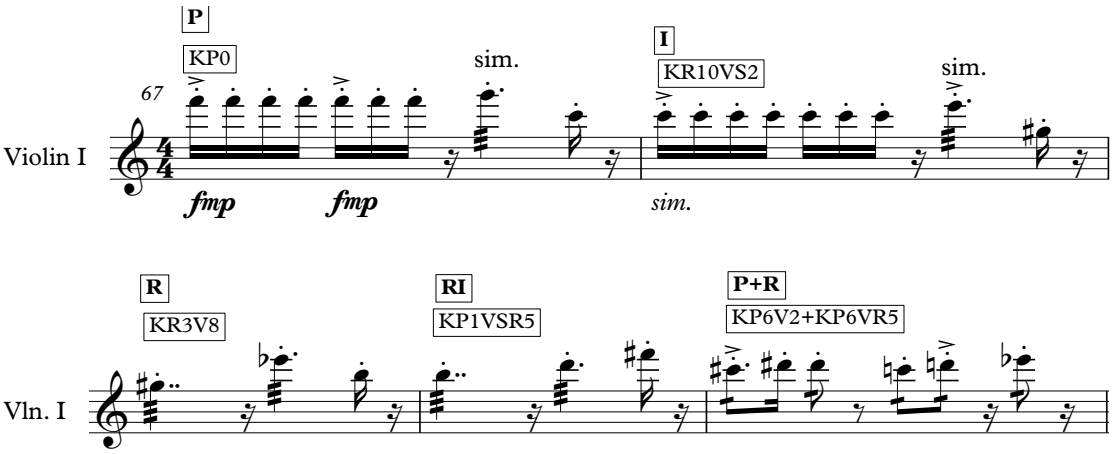
Strings

The strings depict Master Koot-Hoomi, who guides Alice Bailey down the path and into the inner esotericism of the *mandala*, towards the 'astral' world and its "dimensions" at the same time.

As a high-level mystic, MKH's musical setting/symbolism is more complex than AB's. Although he is also bound by the section's bar-to-variant(s)-type(s) structure outlined on Table 7 above, his music draws from multiple rows simultaneously, and employs more extensive combinatoriality.

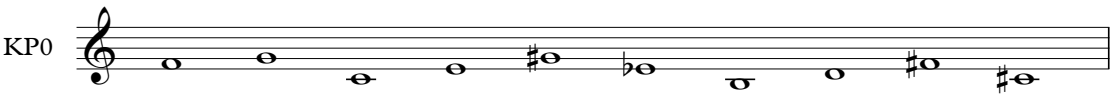
For example, having connected the preceding section to this one musically with their *tremolandi*, the first violins have to complete bars 67 up to the first beat of bar 71 with rows/variants P, I, R, RI, P respectively, according to the section's structure.

They begin bar 67 with the minimum three notes-subset requirement from row KP0, bar 68 with three notes from variant KR10VS2, bar 69 with three notes from KR3V8, bar 70 with three notes from KP1VSR5, finishing for the purposes of this example with a dotted quarter C# on the first beat of bar 71, which is the first of three notes sourced from KP6V2:



Example 19 – Variant(s)-to-bar structure at the beginning of the section in the strings.

However, all pitches in sequence in the above example (up to and including the C# in bar 71), also form a complete statement of KP0:



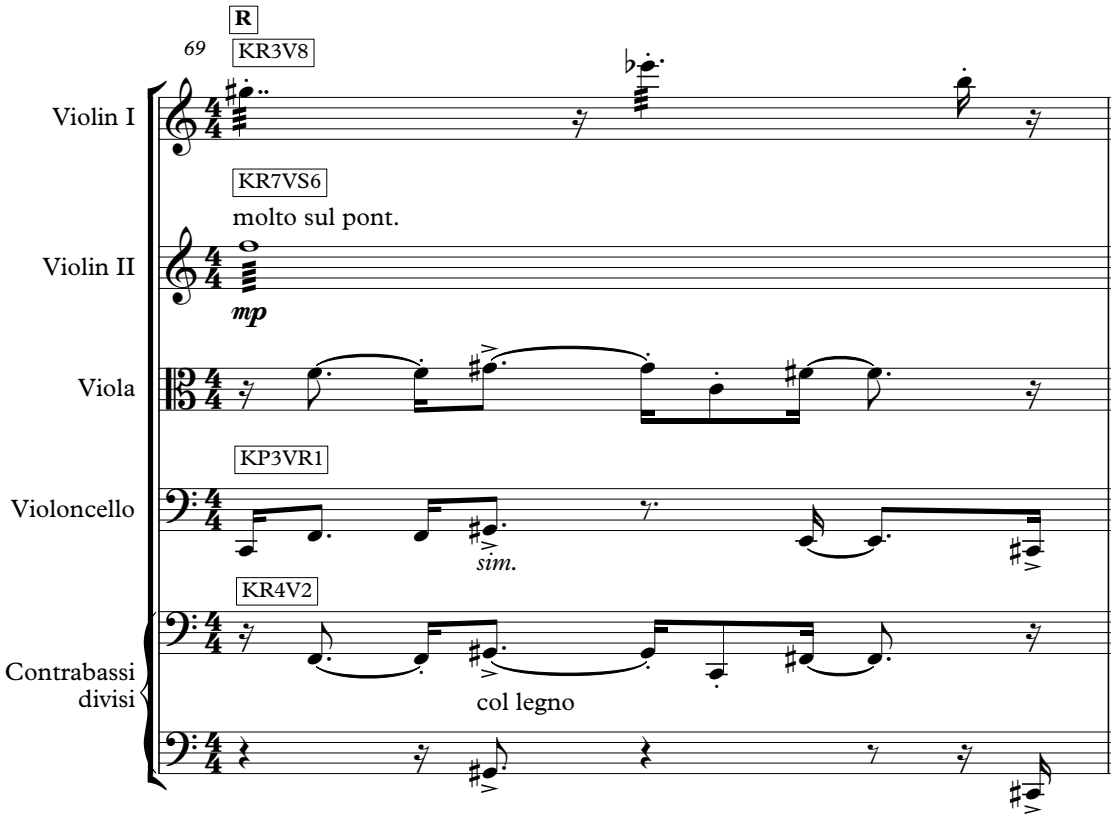
Example 20 – This is one example of combinatoriality and multiple layers in the work. On top of the satisfactory use of variants corresponding to formal requirements, this first violins line in example 19 also forms a complete statement of KP0.

This abundant combinatoriality[43] is one of the advantages that *Intra-Dimensional Serialism* offers without deviating from the original set (according to the initially fixed Cartesian parameters), and without the necessity for serial manipulation, which the two (in this regard) limiting dimensions of a traditional matrix often invite.

Resuming the discussion of MKH's musical setting in this section, similarly to the *passacaglia* element in the woodwinds that is independent of the section's *mandala*-

[43] In this case ten non-repeating pitches in their proper order of sequence coming from KP0 and five separate 'V' variants.

structure, so too violins II are exclusively dedicated to completing the "super-universal" P0 whenever pitches from that row are unavailable to the brass section, while all other strings are involved in a contrapuntal investigation of MKH's rows and variants according to the section's aforementioned strict structure. A typical example of the more complex characterization of the mystic (with more rows/variants per bar – as opposed to only two for AB) can be observed in bar 69, where variants from four rows are employed in its construction:



Example 21 – Bar 69. Use of variants from multiple rows in the strings once more symbolizes MKH's superior mystic knowledge and powers compared to AB's.

Another structural element in MKH's characterization that is similar but more complex than that of AB's in the woodwinds, is that each row (regardless of variant form) is never repeated linearly (i.e. in the cellos or first violins, etc.), until all others have had their entries. In essence, every row is only featured twice in 24 bars. For the first 12 bars the choice of row per bar is free as long as this serialism is maintained (as above). From bar 79 however, they coalesce and all strings feature variants from the same row in their ordered serial presentation as per MKH's 10-tone row matrix:

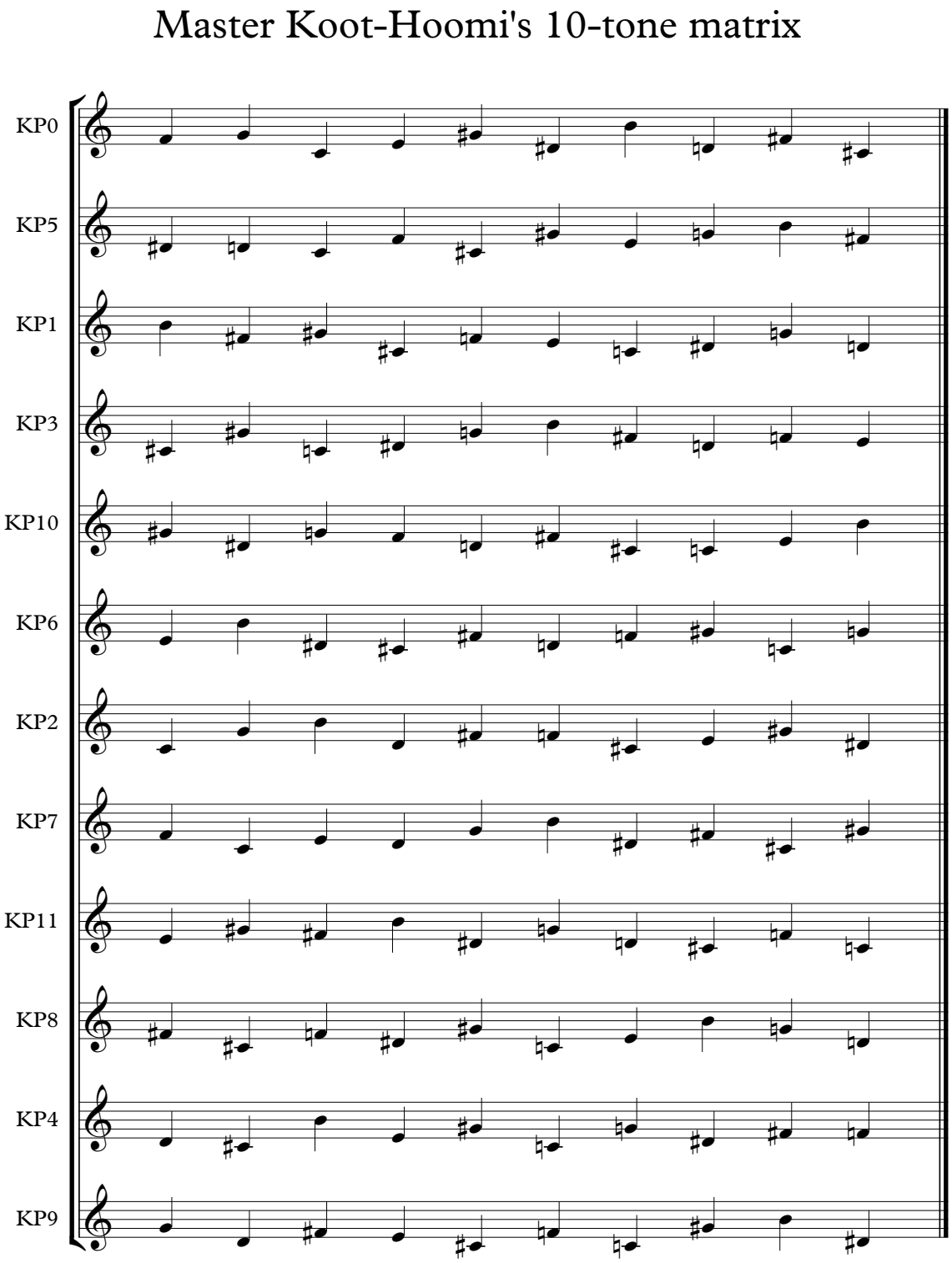
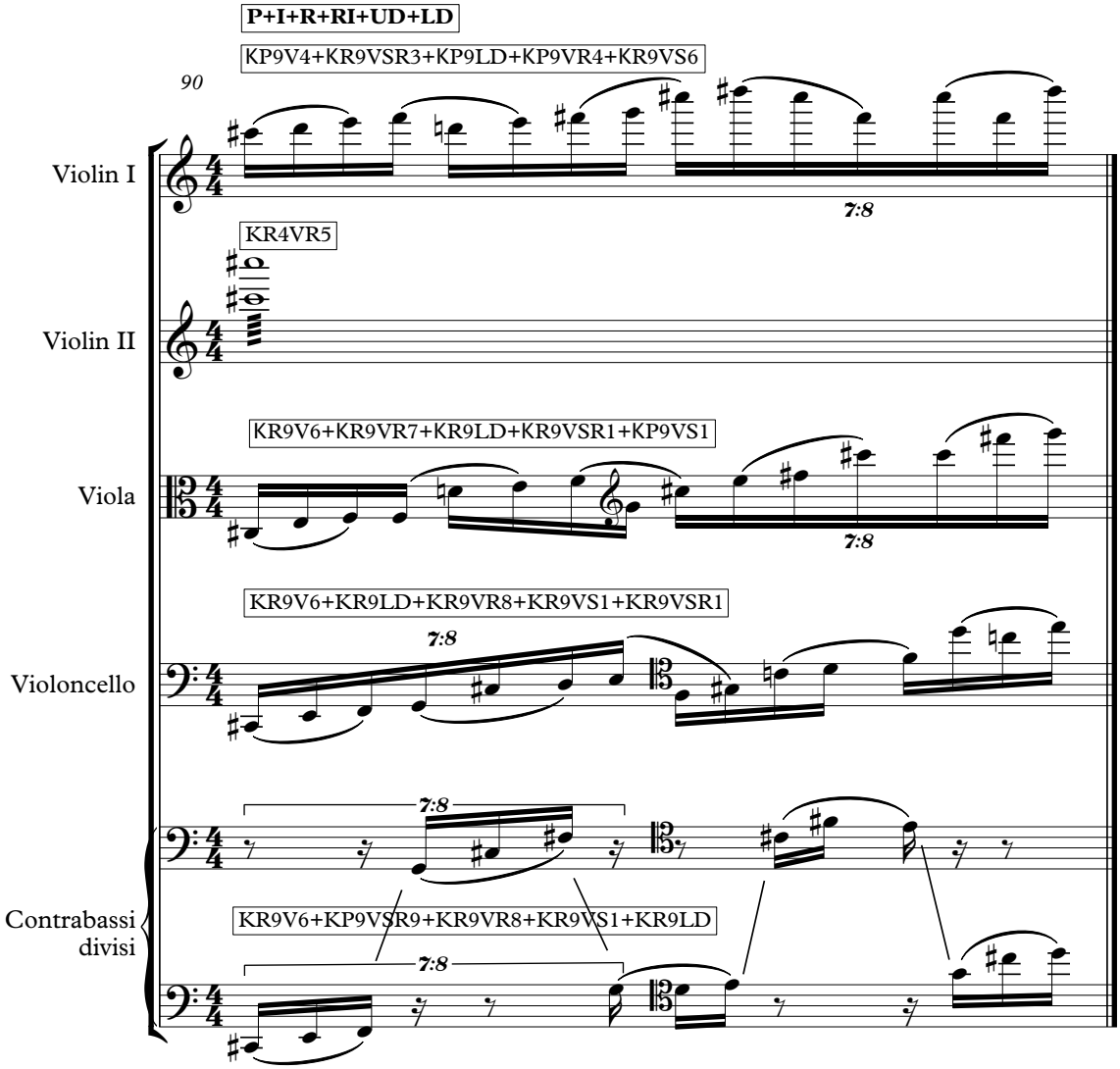


Table 10: Master Koot-Hoomi's 10-tone matrix.

Bar 90 serves as an example of a more complex construction with no less than fifteen variants from the final row (excepting violins II which are linked to the brass in this section):

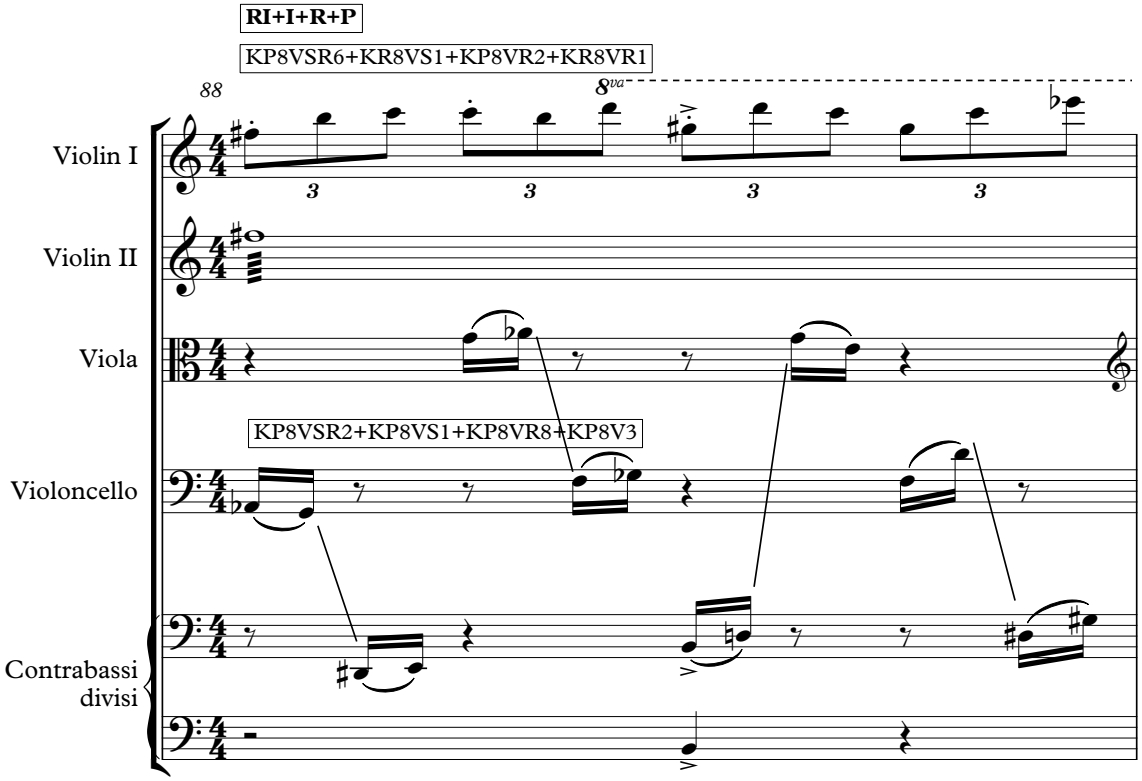


Example 22 – Bar 90. A profusion of variant rows at the dense centre of the *mandala.*

It should be noted that violins II, which have been delegated to add those missing pitches from P0 unavailable to the brass, are not exempted from the strict serialism that requires at least three consecutive pitches to come from a specific row/variant. So even though their pitch order and place were predetermined by required structural considerations, no serial manipulation was necessary; the F, G, E, and G# (bars 69-80) can be sourced from variant KR7VS6, and D#, F#, and C# (bars 81-90) from variant KR4VR5.

As with the woodwinds, sets or subsets from the variants required are shared among the string sections. For example, the violas double the basses in bars 67-78, and it would be useful to refer to bar 88 one more time, not only as another example of such *klangfarbenmelodie*, but as an example of the rhythmic correlations between

woodwinds and strings in this scene, which are reserved for this section where master and student are attuned to one another:[44]



Example 23 – Bar 88. Set-sharing example among the strings.

2.3.7 - Harmony

Having restricted, even constricted form, tempi, melody, and instrumentation to very particular, almost completely pre-determined considerations and parameters, I decided to allow for the harmonic and rhythmic aspects of this scene to be composed more freely, more intuitively.

Since my purpose was to compose a musical scene with some post-minimal *cum* serial attributes, I intentionally conceived the score freely and fairly diatonic / lightly chromatic. I deliberately began with a rather transparent first section and added hues gradually as the scene progressed. The resultant harmonies were products of vertical symphonies of independent (albeit serial linear sequences, according to the various degrees of homogeneity/heterogeneity), and programmatic effect required at any particular time. For example, compare the consonant, almost pentatonic openness and

[44] Bar 88 for the woodwinds appears above (p. 43), or refer to the full score. For a discussion on rhythmic correlation see 'Rhythms' below.

rhythmic uniformity in the woodwinds in bars 49-51, with the contrapuntally chromatic and rhythmically independent material in the same instrumental family in bars 83-85. It might give the impression that the linear subsets in bars 49-51 were all sourced from one row, however those three bars contain subsets from well over a dozen rows and variants, and those subsets were combined specifically for their combinatorial correspondences. The subsets for the latter three bars are derived from only a few more subsets, and despite the complementarities and *klangfarbenmelodie*, the resultant harmonic and rhythmic content is much more complex. This is one more indication of the versatility of this system as applied to this composition, capable of a great harmonic range, from total consonance to total dissonance.

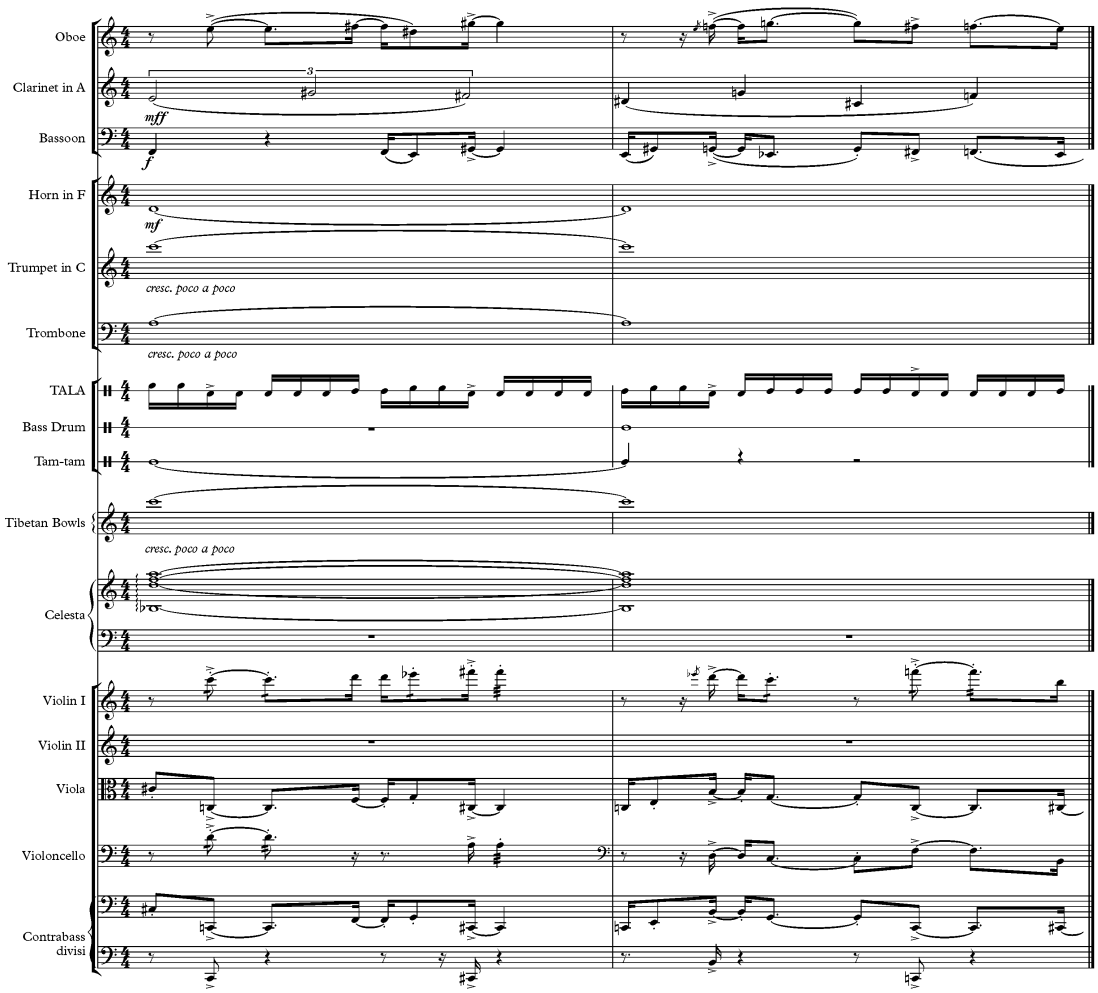
It is a similar case in the strings, when the imperturbability of bars 10-12 of the first section is compared to the interval-dependent prism of bars 64-66 of the second section, and then to the three bars beginning on bar 67 which signal the third section, and finally the significantly increased dissonance that closes the scene.

2.3.8 - Rhythm

As aforementioned, Indian music practice is based upon three distinct ideas of tempo (slow, medium, fast). The rhythmic structures of the three sections that comprise this scene are deliberately contrasting to fit the drastic shift of tempo-doubling between sections, and do not significantly deviate once established. The first section (bars 1-30) with its long drones and slowly unfurling motifs is rather serene, meditative rhythmically. The second section (bars 31-66) is more animated but still moderate - as per Indian tradition, and involves straightforward, basic rhythmic units. The third section (bars 67-90) is rather fast, and is implicitly based on an ordered succession of all 35 *suladi tālas* of *Karnatak* music[45] (providing additional symbolism of progressive indoctrination and *mandala* investigation). Although the semiquaver groupings of the *tālas* were not faithfully observed and there is no repeated cycle of any of them, their order of sequence was followed precisely, and accents were placed on the first semiquaver of every entry on all active woodwind and string instruments at the exact part of the beat.[46] As Indian musicians ordinarily use a regular pulse for time signature (4/4 in this case) in order for their complex rhythmic cycles to have an anchor, those

[45] See Appendix 3.
[46] Emmie te Nijenhuis, *Indian music: History and structure* (Leiden: E.J. Brill, 1974), 61

semiquaver 1st beats of the *tālas* may fall anywhere in the bar. The *tāla* staff is added in the following example as a guide, in order to demonstrate the selective correspondences between the Indian rhythmic units' sequence structure in this section, and the final scoring. Different pitches on the percussion line indicate the separate semiquaver note-groupings of the featured *tāla*, while accents denote every *tāla's* starting beat. Those accents inform the dynamic punctuations in the final score. For example, bar 75 begins with the last two semiquavers of the *Ata khanda tāla* (5+5+2+2), followed by the *Triputa khanda* (5+2+2), followed by the *Jhampa khanda* (5+1+2):



Example 24 – Bars 75-76: Sample of *tāla* structure throughout the third section.

In the third section, master and student have become more attuned to each other, as AB becomes more practised with MKH's tutelage and her training becomes ever more sophisticated (Scene 2 is a linear metaphor of events that would have occurred over a large span of time).

This is indicated in the music by the rhythmic structure as well. It is in the third section that master and student are rhythmically related. In the previous section it was the percussion that provided a link between them, while there was no interconnectedness in the first section, where they were strangers.

Although the whole third section can feature as an example of rhythmic correlation between AB and MKH, a review of both examples (18 and 23) above featuring bar 88 would be illustrative.

Conclusion

By composing *Three Scenes from an Imaginary Forest*, I availed myself of the opportunity to ruminate on how to write symphonic music for a young audience, having known Saint Saens', Ravel's, Prokofiev's, etc. remarkable offerings. I discovered the potency of brevity in structure, the immediacy of ideas and of context, the relative absence of subtext, the transparency and levity of execution, and conscious exercised restraint from the instinct to intellectualize by exploring and developing ideas to their potential. Borrowing the fanciful animal qualities for my forest scenes from Lewis Carroll's creations contributed much toward my conceptualizations into the musical characterizations and style, befitting the illusory world of *'Alices'*.

With *Alices' Adventures in Wonderland* I accomplished my objectives to explore previously uncharted musical territories in my creative output hitherto: a) Compose music for ballet (or silent theatre), b) Compose a very highly eclectic work in every aspect (form, style, expression, technique, instrumentation, etc.), c) Formulate an elegant generative structure for pitch content, determine its rules, regulate its processes, as well as create its appropriate nomenclature and taxonomy, d) Compose a piece of music that integrates aspects of both post-minimalism and serialism, and e) Compose in a variety of styles while preserving unity, as well as effectively serving the dramatic content and conveying the layers of latent symbolism in the work.

Devising and organizing an elegant and closed system, albeit of seemingly infinite generative potential, proved to be the most challenging, yet most satisfying aspect of my research. It is so because for all its sophistication and mathematical rigidity, the system had to operate within a programmatic frame.

Finally, researching and experimenting with orchestration (especially the exotic percussion and techniques) also proved very useful in underlining the symbolic and atmospheric aspects of this work, as well as in exploring novel orchestral sonorities.

In all, whether it be the completion of *'Alices'*, expand the repertoire of orchestral children's music, or further exploring Intra-Dimensional Serialism and its potential breadth in larger works (through a mathematical investigation of its limits according to established conditions, and the programming of a computer algorithm which will map

pitches to the vast array of available sets, as well as list all matching and combinatorial sets, to aid composition), it is my hope that these musical and theoretical offerings will be given opportunity to reach their full-scale potential in the foreseeable future.

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Appendix 1

ALICES' ADVENTURES IN WONDERLAND

by

ERRIKOS VAIOS

Alices' Adventures in Wonderland

Ballet/Pantomime in One Act

CHARACTERS
(in alphabetical order)

Alice
Bandersnatch
Bill the Lizard
Caterpillar
Dodo
Dormouse
Eaglet
Gryphon
Hatter
Jabberwock
Lion
Lory
March Hare
Mock Turtle
Queen of Hearts
Pat
Red Knight
Tweedledum and Tweedledee
Unicorn
White Knight
White Rabbit

White and Red Playing Cards

Note: Character parts can be ‘doubled’ if necessary and when possible, according to the available number of dancers/actors.

The characters in this story are loosely based on the novels of Lewis Carroll *Alice's Adventures in Wonderland* and *Through the Looking Glass*, as well as fantastic events based on the lives of Virginia Woolf, Alice Bailey, Alice Orlowski, St. Alice, and Alse Young.

PROLOGUE

The curtain is raised over a students' party. Suitable dance music is heard and the young people are appropriately divided between chairs, the bar, and the dance floor. Alice, one of the young students, is offered a pill which she believes to be a stimulant, but is actually a hallucinogen in dangerous dosage. She ingests it, and soon after that the music, people, and the room, they all begin to distort. Frightened, she runs out of the building and into the side alley. She is alone now and everything around her seems distorted and fantastical; she then drops into a sitting position against the wall of the sidewalk. Suddenly, she notices a man in white, glowing – like an angel (White Rabbit), looking at her. He appears to be studying her while steadily approaching her position. However, it is not Alice he seems to be interested in, but the manhole in the middle of the alley. He brings out a pocket-watch, checks the time, replaces it in his pocket, lifts the lid of the manhole he has reached, and disappears inside it. However, the watch seems to have dropped out of his pocket. Very curious and disoriented, Alice somehow manages to crawl to where the man just disappeared, picks up the watch, looks down the hole, tries to call after him but has no strength in her lungs and, giddy as she is, falls down that same hole as she stuck her head too deep inside it looking for the man. Astonishingly, the hole runs very deep; she falls for a long time…

SCENE 1

Alice finds herself inside a drawing room where music is played, and in the company of people who are strangers to her at first glance, but become increasingly recognizable as she – losing her identity and becoming a different personality, identifies herself as being Adeline Virginia Woolf (‘Adeline’ is a derivative of ‘Alice’). Her select company is comprised of noted personalities such as Ethel Smyth (Unicorn), John Maynard Keynes (Bill the Lizard), T. S. Eliot (White Knight), Aldous Huxley (Caterpillar), Katherine Mansfield (Mock Turtle), and D.H. Lawrence (Dormouse), Rupert Brooke (Dodo), and Vita-Sackville-West (March Hare). Most take turns dancing with each other to a waltz and the general atmosphere is one of utter gaiety. Alice is also persuaded to dance, however at the end of the waltz they all abruptly disappear and the music with them, as she finds herself drowning in the cold waters of a river, and realizes that the imaginary party was a ‘flash’ memory (as she is about to die), filled with people she had known throughout her life. Instead of those people, she is actually surrounded by underwater demons that besiege her in order to drown her (Red Playing Cards). When the threat

reaches its apex, their leader appears (Queen of Hearts). Whereas Virginia Woolf dies on this occasion, Alice refuses to give in,[47] and manages to reach the riverbank.

SCENE 2

Alice pulls herself out with great effort, and onto the riverbank where she rests for a while, catching her breath. It is dawn, and there seems to be nobody around. As she lies there, she is aware that her misadventure in the river was a suicide attempt on her part, but also realizes a perceptible uncertainty as to her identity – she attributes this to her near death experience. She quickly remembers she is Alice Bailey.[48] Alice suddenly perceives an entity in white (White Rabbit), approaching her. She is apprehensive at first, but the entity exudes so much warmth and purity that Alice is compelled to remain and communicate with the angelic creature. The entity – Master Koot Hoomi – opens a whole vista of a new world to her, explaining the nature of mankind, its place in the universe, all the while entrancing Alice into a daze of heightened perception combined with her initiation into Eastern mysticism, which ultimately results in her feeling vertiginous as she is taught the ability to connect with her 'Etheric Body' for the first time. As she does, her corporeal body collapses, as if falling asleep…

SCENE 3

Alice is seen lying down on the floor of an increasingly smoke-filled chamber, as soldiers in masks hurry in, lift her up, and rush her out of the room. They exit the structure, and gently lay her down in a courtyard, and administer first-aid, resuscitating her. Eventually, Alice comes about, coughs, drinks the water she is offered, and recovers – to everyone's surprise and relief, relatively unharmed. As she becomes less disoriented (physically she recovered quickly but the gas in the room has caused her some temporary loss of self-awareness), she remembers who she is. She is Alice Orlowski – a high-ranked SS guard assigned to Auschwitz (a WWII concentration camp), and by mistake she was locked inside a gas chamber during some routine testing. Luckily for her, this was discovered early enough by fellow guards (Gryphon, Lion, Bandersnatch, Red Knight), who saved her just before the dose of poison gas reached lethal levels. The rest of the courtyard is filled with assorted inmates (White Playing Cards). A female guard (Queen of Hearts), who is known as the 'Stomping

[47] Woolf actually dies in what was her final suicide attempt.
[48] Bailey's third unsuccessful suicide attempt in a Scottish river.

Mare', is a sadistic guard who habitually takes out her resentment on the prisoners. She throws one of the women down on the ground and begins kicking and stomping on her before moving on to other fearful prisoners around her. Alice does not participate in these habitual rituals and instead spectates from a distance with a novel sense of pity, even trepidation, as if her near-death experience - "by the same token" so to speak – has had a profound psychological effect on her. When the Queen of Hearts has inflicted enough torture and departs, Alice gets up and approaches the injured and offers assistance, especially to the trotted-on woman. After rendering aid she feels consumed by her recent experiences, as well as confused about her role in life. She returns to her bunk, still feeling ill from the poison gas she inhaled earlier, and collapses on her bed unconscious.

SCENE 4

Following a deep sleep, Alice wakes up on her bunk bed, and sits up. She is puzzled initially for she cannot see anything and believes it is night-time, and she feels for the table lamp on her bedside table. Two nuns (Tweedles) rush to her bedside and enquire as to her needs. Hearing their voices she becomes aware of her identity – sister Alice[49] - as well as of her afflictions (leprosy and blindness). The two nuns help her out of bed and take her outside for an exercise stroll in the garden. She is dressed in white. Despite her afflictions, Alice feels immensely peaceful even though she cannot see anything. After a while, Alice becomes aware of a presence, she turns her head and, amazingly, she is able to see a glowing white figure (White Rabbit), an angel smiling and gently beckoning her. She asks the two nuns to withdraw - which they do, and with great awe (caused by what she knows must be a Heavenly visitation) she walks to the angel who by now has extended his arm. She reaches him, kneels before him, and he places his hand upon her head, blessing her. She ecstatically receives all the goodness and understanding from his touch, as well as the gift of visions and purpose. The angel leaves, Alice stands up and remains at that spot; the apparition is gone, she is again restored to darkness. The two nuns return to collect her. They take her by the arms, and resume their walk back to the convent.

[49] St. Alice. Devotion to her was approved 657 years after her death by Pope Pius X.

SCENE 5

Alice is still being led by the two – what now are - prison-guards (Tweedles). She still cannot see, but that is because she is hooded. She is Alse (derivative of 'Alice') Young[50] on the day of her execution.[51] Quickly she becomes fully aware of her circumstances, and in sheer terror she desperately and futilely fights to escape their grips. The Meeting House Square is full of people (the main characters that are present at the concluding chapter of Carroll's *Alice's Adnventures in Wonderland*, as well as a lot of Playing Cards), "voicing" and gesticulating their opinions and obvious nerviness – as this is the first such occasion. The Magistrate (Queen of Hearts) is presidential in her authority leading the event, while the executioner (Jabberwock) is making preparations on the gallows, onto which Alice is being led. Finally, the moment has come. Everybody stands still while the executioner puts his hand on the lever that opens the trap-door. Alice is bound and paralyzed with a rope around her neck, anticipating and dreading the inevitable. The Magistrate signals the command. At that very moment, a man in white (White Rabbit), unnoticed until that time, runs to the gallows and launches himself upon Alice as the Executioner pulls the lever. At the moment when Alice's fall down the trap begins, the lights go out.

SCENE 6

(Lights) Alice is still dressed all in white and lies (dead or unconscious), on a bed/table with her arms across her chest. She is pale in the face as we see a man in white (White Rabbit / doctor) and her inconsolable family (Dodo, Eaglet, and Lory / father, mother, and sister respectively) approach her bed. The family members demonstrate their anxiety, the parents finally kneeling on either side of the bed putting their hands upon Alice's own, while the sister goes further up the side of the bed and caresses Alice's hair. Alice opens her eyes and looks at her sister and parents, who rejoice. Alice understands she is now herself and at the hospital, where she was rushed and treated as her condition had been critical up to this point. Alice of course still feels weak and bleary, although happy to be alive, as well as rather contrite and all the wiser regarding the reckless drug use. Following the initial celebration, the doctor who treated Alice draws closer, leaves a carton box on the bedside table with what should be Alice's

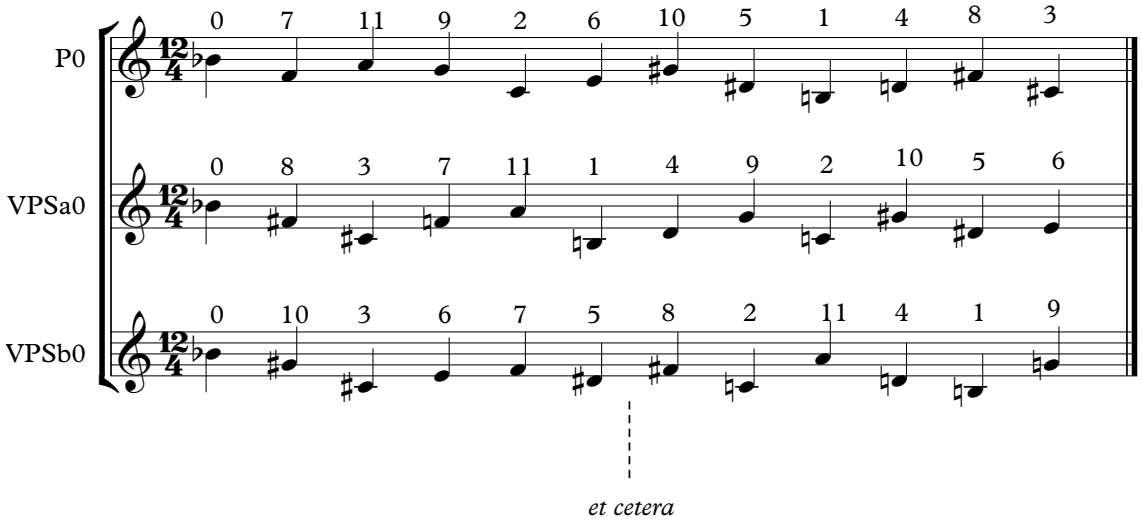
[50] Alse Young (ca.1600–1647).
[51] The first woman to have been condemned and hanged as a witch in the U.S.

personal effects (handbag, clothes, etc.), and takes her hands into his. She kisses his hands thankfully, and looks into his eyes. At that point she has a curious feeling of familiarity and bonding, but she instantly explains it away; she must have seen him a few times during her admittance to the hospital and her subsequent treatment. He asks Alice to take some more rest, and motions the family to follow him outside, presumably to give them instructions for Alice's treatment at home. Alice waves goodbye to her family for the time being and they walk out the door where the doctor awaits them. Alice proceeds to study the box with her personal items. She takes out the handbag, a scarf, a pair of pants, a pair of shoes, and then – to her bewilderment – the pocket-watch. She spins her head around to the door. They are all gone! Only a few feathers remain on the floor...

C U R T A I N

Appendix 2

Intra-Dimensional Serialism
Further 'V' Dodecaphonic
Symmetries & Variants



et cetera

Appendix 3

The 35 *tālas* of Indian *Karnatak* music[52]

	Tāla name	Notation	*caturaśra* (*laghu*=4)	*tisra* (*laghu*=3)	*khaṇḍa* (*laghu*=5)	*miśra* (*laghu*=7)	*saṅkīrṇa* (*laghu*=9)
1	Dhruva	I O I I	4+2+4+4	3+2+3+3	5+2+5+5	7+2+7+7	9+2+9+9
2	Maṭhya	I O I	4+2+4	3+2+3	5+2+5	7+2+7	9+2+9
3	Rūpaka	O I	2+4	2+3	2+5	2+7	2+9
4	Jhampa	I U O	4+1+2	3+1+2	5+1+2	7+1+2	9+1+2
5	Triputa	I O O	4+2+2*	3+2+2	5+2+2	7+2+2	9+2+2
6	Āṭa	I I O O	4+4+2+2	3+3+2+2	5+5+2+2	7+7+2+2	9+9+2+2
7	Eka	I	4	3	5	7	9

Table 11- The rhythmic structure in *'Alice Bailey'*s third section was freely based on the sequence of these *tālas*, from the *Eka caturasra* to the *Dhruva saṁkīrṇā.*

[52] Harold Powers and Richard Widdess, "India: Theory and practice of classical music: rhythm & tāla," *Grove Music Online,* ed. Deane Root. <http://www.oxfordmusiconline.com>.

Three Scenes from an Imaginary Forest

(for orchestra)

Composed for a young audience

Errikos Vaios

Three Scenes from an Imaginary Forest

Based on the imagery of Lewis Carroll's *Alice's Adventures in Wonderland*

Instrumentation

Piccolo

2 Flutes

Oboe

2 Clarinets in Bb

2 Bassoons

4 Horns in F

2 Trumpets in Bb

Bass Trombone

Euphonium

Timpani

Percussion
Triangle, Wood Blocks, Glockenspiel

Harp

Celesta

Strings

Performance note

Score is written at concert pitch except for instruments that transpose at the octave(s) (Piccolo, Glockenspiel, etc.).

Duration: ca. 4':10"

I

Sunrise

"At the time where the sun is about to rise, the colour of the sky begins to slowly brighten in anticipation of daybreak. A few birds and other animals are already awake, emerging for another warm summer morning.

Golden rays stretch out gently in the sky from the point where the sun is beginning to rise, gradually embracing the forest with colour and light, becoming brighter all the time as the sun slowly continues its ascent from behind the mountain range. Finally, it emerges completely, takes its place in the morning sky, and radiates its brilliant light and warmth all over the forest and its creatures. The flowers, the leaves on the trees and the bushes, the blades of grass, they all turn towards the sun, to bask in its warmth."

Three Scenes from an Imaginary Forest

I

Sunrise

Errikos Vaios

♩ = 55

Piccolo
Flutes
Clarinets in B♭
Bassoons
Horns in F
Trumpet in B♭
Bass Trombone
Euphonium
Timpani
Wood Blocks
Glockenspiel
Harp
Celesta
Violin I
Violin II
Viola
Violoncello
Contrabass

solo
solo
mute
solo
solo
gliss.
sul tasto

12

Picc.

Fl.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Euph.

Timp.

W.B.

Glock.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf mp 11:8 mp

solo

mp mf

f

a 2

mp

f

mp

f

1.2

mf

1.2

mf

mf

mp

mf

gliss.

f

6:4

solo

mf

Vlns I divisi

p mf

f

tr

f

tr

f

tr

f

f

f

mf f

20

Meno mosso

molto rall.

♩ = 30

Picc.

Fl.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Timp.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

mp

f

p

a 2

1.2.3

a 3

open

tutti

II

The Birds

"Two swallows suddenly shot through the peaceful summer air, zooming in all ways and directions, racing, egging each other on, until they are greeted by a sparrow and a cuckoo perched on a tree below. The swallows heed that invitation and flutter downwards, finally settling themselves on that same tree."

II

The Birds

Flutes
Flute
Percussion
Harp
Violin I
Violin II
Viola
Fl.
Fl.
Tri.
Glock.
Hp.
Cel.
Vln. I
Vln. II
Vla.

12

Picc.
Fl.
Fl.
Tbn.
Glock.
Hp.
Cel.
Vln. I
Vln. II
Vla.

mf f
f
f
mp
gliss.
8va
mp
Gb
Db
mp
tutti
p
tutti
tutti
arco
mp
div.
pizz.
p

17

molto rall.
A tempo poco meno mosso

Picc.
Fl.
Fl.
Cl.
Tri.
Hp.
Vln. I
Vln. II
Vla.

mf
flz.
nat.
flz.
nat.
mp
mf
mp
mp
p
mp
mf
p
mf
mf
FbG#Ab
molto rall.
A tempo poco meno mosso
spiccato
div.
col legno
ord.
p
spiccato
pizz.
col legno
tutti
ord.
p
arco

III

The Fox

"An exquisitely furred fox is treading the meadow in slender elegance and sagacious scrutiny. She is so cunning in fact, that she is the teacher of all the other animals in the forest. She even rests a pince-nez on that impressive, high-held snout of hers on occasion, and perorates on the classics."

III

The Fox

♩ = 98

Oboe: solo — *mf*

Clarinet in B♭: solo — *p*

Bassoon — *p* — *mp* — *p*

Harp — *mp* — *mf*

Meno mosso **rit.** **Poco piu mosso** **rit.** **Tempo primo**

Violin I — *p*

Violin II — *mp*

Viola: arco — *mf* — *mp*

Violoncello — *mp* — *mf* — *p* — *mf*

Contrabass: pizz. — *p* — *mp* — *p*

tutti

a 2

tr

16

Fl. — solo — *mp*

Ob.

Cl. — *mp*

Bsn.

Hp. — *p*

Meno mosso **poco rit.**

♩ = 50

cadenza

accel.....

Vln. I

Vln. II

Vla.

Vc. — *mp*

Cb.

div.

pizz.

Alices' Adventures in Wonderland

a ballet noir for orchestra

Scenes I & II

Errikos Vaios

Alices' Adventures in Wonderland

a ballet noir for orchestra

Libretto by the composer.
Based on characters created by Lewis Carroll.

Instrumentation

Piccolo
3 Flutes
Alto Flute
3 Oboes
Cor Anglais
Clarinet in Eb
3 Clarinets in A
Bass Clarinet
3 Bassoons
Contrabassoon
6 Horns
Piccolo Trumpet in Eb
4 Trumpets in C
3 Trombones
Bass Trombone
Bass Tuba in F
Timpani
Percussion:
Bass Drum, Snare Drum, Tenor Drum, Lion's Roar, Triangle, Cymbals, Gong (medium size), Tam-tam, Steel Sheet, Whip, Tom-toms, Cabasa, Claves, Cuica, Vibraslap, Brake Drum, Tambourine, Wood Blocks, Crotales, Glockenspiel, Xylophone, Vibraphone, Tibetan Singing Bowls.
2 Harps
Celesta
16 Violins I
14 Violins II
12 Violas
10 Violoncellos
8 Contrabasses (at least two with a low B)

Scene 1:

Alice embodies novelist Adeline Virginia Woolf in this scene, at the time of her suicide. It begins in a drawing room gathering (ca. 1930), where other famous personalities of the era - friends of Woolf - are also in attendance (they appear as animal characters from Lewis Carroll's book), and throw themselves into a waltz. Alice is cajoled into joining in only to find herself alone in the middle of the proceedings. The scene continues with Alice realizing she is submerged into a river and is fighting for her life against demonic creatures that wish to claim her (Red Playing cards partially disguised as the drawing room guests, and the Queen of Hearts who appears at the end). The fictional Alice manages to escape at the last gasp, only to find herself in transit again during the *entr'acte.*

Scene 2:

Alice is resting on the riverbank, only she now embodies noted theosophist Alice Ann Bailey, following her own unsuccessful suicide attempt (ca. 1895). A Buddhist master (Koot-Hoomi / White Rabbit) approaches her, gains her trust, and initiates her into his mysticism. This includes the investigation of past-life experiences, the secrets of the *mandala*, as well as the ability to access the 'Ethereal Body'. At the end of the scene Alice manages to access that level of consciousness and her corporeal body collapses.

Performance note

Score is written in concert pitch except for instruments that transpose at the octave(s) (Piccolo, Glockenspiel, Contrabass, etc.)

Duration: ca. 16'

Scene I

Adeline Virginia Woolf

Errikos Vaios

♩ = 145

Piccolo

Flute 1.2.3 — a 2 — solo

Oboe 1.2.3 — a 2 — solo

Cor Anglais

Clarinet in E♭

Clarinet in A 1.2.3 — a 2 — solo

1.2. Bassoon — a 2 — solo

3. — solo

Contrabassoon

Horn in F 1–6 — 1. 2 — 4. 5

Piccolo Trumpet in E♭

1.2. Trumpet in C

3.4.

Trombone 1.2.3

Bass Trombone

Bass Tuba in F

Timpani

Bass Drum

Glockenspiel

Xylophone

Vibraphone

Harp

Harp

Celesta

Alice finds herself in a drawing room with some world famous guests. *A waltz commences and they all begin to dance, except Alice.*

♩ = 145

Violin I

Violin II

Viola — arco

Violoncello — pizz. — arco

Contrabass — pizz. — arco

16

Picc.
Fl.
Ob.
Cl.
Bsn.
Cbsn.
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
Glock.
Vib.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a 2
a 3
1.2
1.2.3
2.3
poco a poco cresc.
cresc.
div.
tutti
pizz.

33

Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.
C Tpt.
Tbn.
Bass Tba.
Timp.
Tri.
Glock.
Xyl.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Vc.
Cb.
Cb.

1.2 solo 1.2 solo

1.2 1.2 a 3

1.2 1.2. a 3

a 2 a 2

Some of Woolf's friends take turns inviting her to dance, but she declines every time.

div. tutti

pizz. tutti arco

pizz. arco

arco div.

pizz. pizz.

arco

pizz.

48

Meno mosso

Fl.
Ob.
E♭ Cl.
Bsn.
Cbsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Bass Tba.
Tri.
W.B.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Vc.
Cb.
Cb.

solo
mp
mf
f
1. 2
4
mute
div.
arco
tutti
pizz.

March Hare won't take no for an answer, and gently drags Alice to the center of the room for a dance

Alice begins to dance with March Hare - somewhat clumsily, while everybody watches. Many giggle privately at her gaucheness.

66

Picc.

Fl.

Ob.

E♭ Cl.

Cl.

Bsn.

Cbsn.

Hn.

Picc. Tpt.

Tbn.

B. Tbn.

Bass Tba.

Timp.

B. D.

S. D.

Cab.

Tamb.

Crot.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Everybody joins in the dance now. Alice partakes of the general merriment, feeling and dancing more comfortably, and does not realize she is actually the victim of a malicious prank.

81

Picc.
Fl.
Ob.
E♭ Cl.
Cl.
Bsn.
Cbsn.
Hn.
Picc. Tpt.
Tbn.
B. Tbn.
Bass Tba.
Timp.
B. D.
S. D.
Tri.
Cab.
Tamb.
Crot.
Glock.
Xyl.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(a 2)
1. 2
3
a 2
1. 2.
solo
mp
mf
f
1. 2
3
1. 2
solo
mp
f
a 2
1. 2.
open
mf
mp
(a 2)
mf
pp
strike
strike
mf
f
tutti
pizz.
col legno
div.
tutti
tutti
pizz.

96

Picc.
Fl.
Ob.
C. A.
E♭ Cl.
Cl.
Bsn.
Cbsn.
Hn.
Picc. Tpt.
C Tpt.
Tbn.
B. Tbn.
Bass Tba.
Timp.
B. D.
Tri.
Tamb.
Crot.
Glock.
Xyl.
Vib.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Vc.
Cb.

1.2
f
mf
ff
open
open (a 2)
(a 2)
(a 3)
1.
shake
gliss.
mp
Ped.
arco
ord.

Everybody disappears (including March Hare) until Alice is left quite alone and confused. Suddenly, the lights go out…

♩ = 135

106

Fl.

Cl.

Bsn.

Bass Tba.

Alice is disoriented and doubtful, as some fear begins to set in. She can feel that the surroundings are different and uncomfortable; she instinctively feels she may be in danger. She notices that she is not steady, and some force is applying movement on her body.

Hp.

Hp.

112

Fl.

C. A.

Cl.

Bsn.

Bass Tba.

Hp.

Hp.

118

Picc.
Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Cym.
T.-t.
Whip
Vslap
Hp.
Hp.

a 2
1. 2.
around the edge l.v.
l.v.

One by one the couples in the drawing room reappears in turn (all with their backs to Alice, but each of course with their visible animal characteristics: Tails, ears, etc.), and is individually illuminated.

122

Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
T.-t.
Br.D.
Xyl.
Vib.
Hp.
Hp.

sim l.v.
gliss.

126

Fl.

Ob.

C. A.

Cl.

Bsn.

Cbsn.

Cym.

↘ l.v.

f

T.-t.

sim l.v.

f

Tamb.

shake

f

Glock.

Hp.

Hp.

gliss.

gliss.

8va

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

130

Fl.

Ob.

C. A.

E♭ Cl.

Cl.

Bsn.

Cbsn.

B. D.

Tri.

Cym.

T.-t.

Tamb.

Glock.

Xyl.

Hp.

Hp.

Cel.

Still with their backs turned, they begin dancing bizzarly

Vln. I

Vln. II

Vla.

Vc.

Cb.

136

Picc.

Fl.

Ob.

E♭ Cl.

f

Bsn.

Cbsn.

mute

C Tpt.

f

mute

f

Tbn.

B. Tbn.

Tri.

Tamb.

Xyl.

Hp.

mf

Hp.

mf

Cel.

mf

Alice approaches what appears to be Dormouse and March Hare.

They turn to face her and it is not them, but the evil-faced Red Cards who had masqueraded before.

col legno battuto

Vln. I

mf

nat.
sul pont.

f

nat.
sul pont.

nat.
sul pont.

col legno battuto

mf

Vln. II

nat.
sul pont.

f

col legno battuto

mf

Vla.

col legno battuto

mf

sul pont.
ord.

f

Vc.

snap pizz.

div.
pizz.

f

col legno battuto
tutti

mf

Cb.

div.
pizz.

f

tutti
col legno battuto

mf

(strike hard with the wooden side of the tip)

div.
pizz.

f

144

Picc.

Fl.

Ob.

E♭ Cl.

Bsn.

Cbsn.

C Tpt.

Tbn.

B. Tbn.

Bass Tba.

Tamb.

Xyl.

Hp.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a 3

a 2

cuivre
flz.

cuivre
flz.

8va

sul pont.

Alice runs scared to Mock Turtle and Bill the Lizard, but they too turn around to reveal their Red Card frightening personas

151

Picc.

Fl.

Ob.

C. A.

E♭ Cl.

8va

f

Bsn.

Cbsn.

Hn.

cuivre

4:3

f

cuivre

4:3

f

Tbn.

cuivre

4:3

a 2

f

B. Tbn.

Bass Tba.

mf

Clv.

W.B.

Xyl.

Vib.

pres de la table (L.+R.)

8va

mf

Hp.

mf

gliss.

Hp.

Cel.

mf

Desperate, Alice moves towards the White Knight and Caterpillar pleading, but again recoils as they also reveal their true "colours"

nat.

sul pont.

Vln. I

mf

nat.

sul pont.

Vln. II

mf

Vla.

Vc.

Cb.

Subito meno mosso ♩ = 100

155

E♭ Cl.

Bsn.

Cbsn.

Hn.

Picc. Tpt.

C Tpt.

Tbn.

B. Tbn.

Bass Tba.

Clv.

Tamb.

W.B.

Xyl.

Vib.

Hp.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

flz.

cresc.

1.2.
3 flz.

cuivre

both sticks - one hand

gliss.

Lastly, she falls at the feet of Pat and Unicorn

col legno battuto

sul pont.

ord.

nat.

* *if available*

161

A tempo

♩ = 135

C. A.

E♭ Cl.

Bsn.

Cbsn.

Harmon mute with stem

flz.

Picc. Tpt.

Harmon mute with stem

flz.

C Tpt.

Harmon mute with stem

flz.

Tbn.

B. Tbn.

Bass Tba.

Clv.

Tamb.

Xyl.

Vib.

gliss.

Hp.

gliss.

Hp.

Cel.

They also turn around as "devils"

A tempo

♩ = 135

Vln. I

col legno battuto

Vln. II

col legno battuto

Vla.

sul pont.

Vc.

nat.

non div.

col legno battuto

Cb.

pizz.

166

Picc.
Fl.
Ob.
E♭ Cl.
Cl.
Bsn.
Cbsn.
Hn.
Picc. Tpt.
C Tpt.
Tbn.
B. Tbn.
Bass Tba.
Timp.
B. D.
Cym.
Clv.
Tamb.
W.B.
Vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a 3
1. 2
3
open
nat.
flz.
cresc.
shake with both hands for maximum loudness (tilt on horizontal axis)
gliss.

Alice raises her arms to Heaven in despair, but she is scoffed at, and the Cards proceed to yank her around, forcing her into a grotesque group dance

ord.
div.
arco
tutti

172

Picc.

Fl.

1. 2

solo

Ob.

1. 2

solo

E♭ Cl.

Cl.

Bsn.

Cbsn.

Hn.

Picc. Tpt.

harmon mute with stem

C Tpt.

harmon mute with stem

Tbn.

harmon mute with stem

solo

B. Tbn.

Bass Tba.

Timp.

B. D.

Gong

Vib.

Hp.

ord.

gliss.

Alice begins to feel more light-headed and suffocated, and knows that she is in mortal danger somehow, although unaware that she is drowning in a river, and that water is actually rushing above, below, and into her..

div.

Vln. I

Vln. II

Vla.

Vc.

Cb.

175

Fl.
Ob.
E♭ Cl.
Cl.
Bsn.
Cbsn.
Hn.
Picc. Tpt.
C Tpt.
Tbn.
B. Tbn.
Bass Tba.
Timp.
B. D.
Cym.
W.B.
Glock.
Xyl.
Vib.
Hp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a 3
cuivre
cuivre
flz.
nat.
tutti
gliss.
div.

179

Fl.

Ob.

E♭ Cl.

Cl.

1. 2

solo

Bsn.

Cbsn.

f

Hn.

Picc. Tpt.

C Tpt.

Tbn.

solo

f

B. Tbn.

Bass Tba.

Timp.

B. D.

Cym.

T.-t.

f

Xyl.

Vib.

Hp.

8va

ff

gliss.

Hp.

8va

ff

gliss.

The dance becomes increasingly psychopathic, the Red Cards ever more ominous, and the anxiety from the drowning ever more acute, until those actions and feelings all reach a climax

8va

Vln. I

f

Vln. II

f

Vla.

Vc.

Cb.

182

1. To Piccolo Fl.

Fl.
Ob.
E♭ Cl.
Cl.
Bsn.
Cbsn.
Hn.
Picc. Tpt.
C Tpt.
Tbn.
B. Tbn.
Bass Tba.
Br.D.
Tamb.
W.B.
Glock.
Xyl.
Vib.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sempre cuivre
flz
nat.
solo
sim
div.

186

Fl.
Ob.
E♭ Cl.
Cl.
Bsn.
Cbsn.
Hn.
Picc. Tpt.
C Tpt.
Tbn.
B. Tbn.
Bass Tba.
Tamb.
Xyl.
Vib.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

solo
a 2
a 3
sim
cresc.

189

Picc.
Fl.
Ob.
E♭ Cl.
Cl.
Bsn.
Cbsn.
Hn.
Picc. Tpt.
C Tpt.
Tbn.
B. Tbn.
Bass Tba.
Timp.
B. D.
L. R.
Cym.
Tom-t.
Clv.
Cuíca
Br.D.
Tamb.
W.B.
Glock.
Xyl.
Vib.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

1. Piccolo

cuivre

cuivre

cuivre

The Queen of Hearts makes her menacing appearance; Alice panics at the sight of her.

The playing cards become ever more feverish and threatening, egged on by the QoH, while Alice is fighting for a way out.

marcato

198

Picc.

Fl.

1. To Flute

E♭ Cl.

Bsn.

Cbsn.

Hn.

Picc. Tpt.

C Tpt.

Tbn.

B. Tbn.

Bass Tba.

Timp.

B. D.

L. R.

Tom-t.

Clv.

Cuica

Br.D.

Xyl.

They get all the more menacing as the Queen of Hearts urges them on; Alice desperately flails in every direction trying to evade them (i.e.fighting against drowning)

Vln. I

Vln. II

div.

tutti

Vla.

Vc.

Cb.

204

Picc.
Fl.
Ob.
C. A.
E♭ Cl.
Bsn.
Cbsn.
Hn.
Picc. Tpt.
C Tpt.
Tbn.
B. Tbn.
Bass Tba.
Timp.
B. D.
L. R.
Tom-t.
Clv.
Cuíca
Br.D.
Xyl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

fff *f* *ff* *mf*

1. 2.3 a 3

rip

harmon mute

gliss.

Finally Alice breaks free as her final lunge brings her to the riverbank.

Disappointed and disgusted, the playing cards and their mistress withdraw, leaving Alice alone.

div.

210

Picc.
Fl.
Ob.
C. A.
E♭ Cl.
Bsn.
Cbsn.
Hn.
Picc. Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Xyl.
Hp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

1.2.3
4.5.6

E♯F♯G♯A♯
B♯C♯D♭

gliss.

div.

216

attacca

Picc.
Fl.
Ob.
E♭ Cl.
Cl.
Bsn.
Cbsn.

(♭)
mp

Hn.
p
p

Picc. Tpt.

C Tpt.
p
p

Tbn.
p

B. Tbn.
mp

Bass Tba.

mute
p

B. D.
ff
pp

L. R.
mf

Alice managed to survive the drowning, but is still confused about what happened and about those characters' transformations and attack. As she reflects on this, she is about to seamlessly transport to another place and time…

Vln. I

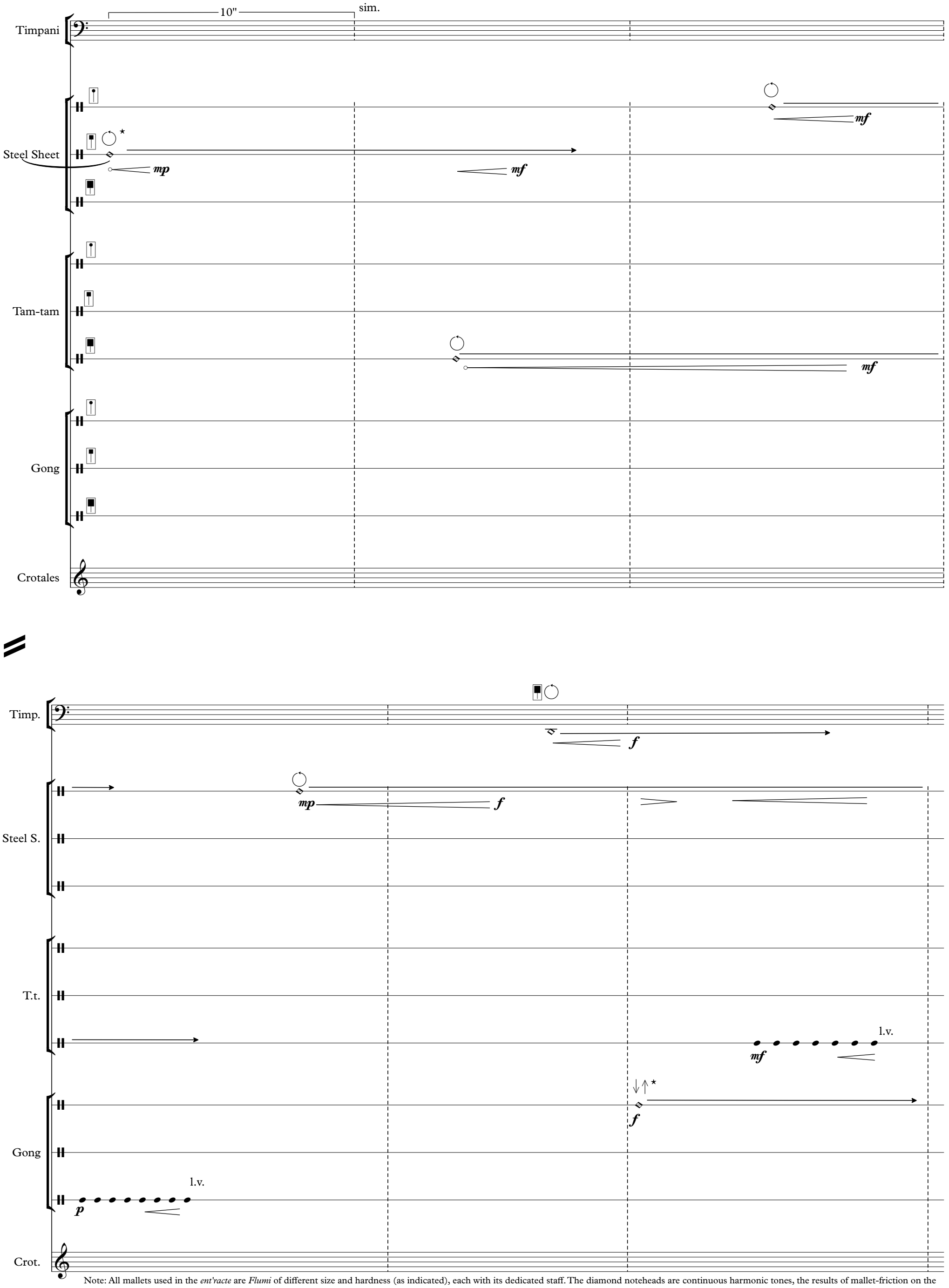
Vln. II

Vla.

Vc.

Cb.
(♭)
p
ppp

Entr'acte



Note: All mallets used in the *ent'racte* are *Flumi* of different size and hardness (as indicated), each with its dedicated staff. The diamond noteheads are continuous harmonic tones, the results of mallet-friction on the instruments' surfaces, and the horizontal arrows indicate the approximate duration of the friction (the tip signifying the end of that friction and *laissez vibrez*). Different dynamics are achieved according to speed variance of friction-motion. The movement is unmeasured with dashed barlines marking 10-second intervals.

★ ◯ Mallet(s) will be drawn across the surface in a circular motion

↓↑ Mallet(s) will be drawn across the surface in a linear motion

Timp.

f

Steel S.

mf

l.v.

mp

T.t.

p

mf

Gong

mp

mp

Crot.

Bow evenly - duration ca. 3" each

f

attacca

Timp.

Steel S.

mp

T.t.

mp

Gong

Crot.

l.v.

Scene 2

Alice Bailey

♩ = 40

Piccolo
Alto Flute
Oboe
Clarinet in A
Bass Clarinet in B♭
Bassoon
Horn in F
Horn in F
Trumpet in C
Tenor Trombone
Bass Drum
Tam-tam
Temple Blocks
Crotales
Glockenspiel
Tibetan Singing Bowls
Xylophone
Vibraphone
Celesta
♩ = 40
Violin I (10 Players)
Violin II (10 Players)
Viola (8 Players)
9 Violoncelli soli
Contrabass (4 Players)

molto sul pont.

* Use Tibetan Singing Bowl leather mallet with wooden handle and strike with the tip of the handle.

** Diamond-shaped note denotes spinning the TSB mallet around the surface of the appropriate bowl in order to sound its fundamental harmonic continuously.

17

Picc.
A. Fl.
Ob.
Cl.
B. Cl.
Bsn.
T.-t.
T. Bl.
Crot.
Glock.
TSB
Xyl.
Vib.
Cel.
10 Vln. I
Vln. II
Vla.
9 Vc. soli
Cb.

sim.

31

♩ = 80

Picc.
A. Fl.
Ob.
Cl.
B. Cl.
Bsn.
B. D.
T.-t.
Glock.
TSB
Xyl.
Vib.
Cel.

1. l.v.
sim.

solo

10 Vln. I
Vln. II
Vla.
Vc.
Cb.

tutti
pizz.
pizz.

8 viole div.a2
con sord. e senza vibrato

P1

43

4 violini div.
con sord. e senza vibrato
sul tasto

6 viole div.a2 sim

Vc.
(6 Players)

51

Picc.
A. Fl.
Ob.
Cl.
B. Cl.
Bsn.
B. D.
T.-t.
Glock.
TSB
Xyl.
Vib.
Cel.
10 Vln. I
Vln. II
Vla.
Vc.
Cb.

4 violini unison sim.
tutti senza sordino
nat.
col legno
pizz.

59

Picc.
A. Fl.
Ob.
Cl.
B. Cl.
Bsn.
B. D.
T.-t.
Glock.
TSB
Xyl.
Vib.
Cel.
10 Vln. I
Vln. II
Vla.
Vc.
Cb.

67 ♩ = 160

Picc.

A. Fl.

f 3

piu f

Ob.

f 3

Cl.

B. Cl.

ff 3

f

nat.

Bsn.

Hn.

Hn.

1. mute (lean bell into the music-part for extra softness on this first high note)

C Tpt.

mp

2.

Tbn.

1.

mp

B. D.

T.-t.

Crot.

mf

Glock.

mf

TSB

f

Xyl.

mf

Vib.

mf

Cel.

8va

f

♩ = 160

10 Vln. I

sim.

sim.

fmp *fmp*

Vln. II

molto sul pont.

mf

Vla.

arco

fmp

fmp

sim.

Vc.

arco

mp

fmp

fmp

sim.

Cb. div.

arco

fmp

fmp

sim.

col legno

mf

73

Picc.
A. Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
B. D.
T.-t.
Crot.
Glock.
TSB
Xyl.
Vib.
Cel.
10 Vln. I
Vln. II
Vla.
Vc.
Cb. div.

mff *f* *mff* *f* *ff* *mf* *cresc. poco a poco*

1. 2.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

mf *f* *mf* *f*

80

Picc.

A. Fl.

Ob.

mff

Cl.

B. Cl.

ff

Bsn.

Hn.

f

Hn.

f

C Tpt.

1. nat.

f

Tbn.

1. 2.

f

B. D.

T.-t.

Crot.

f cresc. poco a poco

Glock.

f cresc. poco a poco

TSB

ff

Xyl.

f cresc. poco a poco

Vib.

f cresc. poco a poco

Cel.

ff

10 Vln. I

f

Vln. II

Vla.

mff

Vc.

f

pizz.

arco

Cb. div.

85

Picc.

A. Fl.

Ob.

Cl.

B. Cl.

Bsn.

AP5

ff

ff

f

Hn.

subito mf

Hn.

subito mf

C Tpt.

subito mf

1. 2.

Tbn.

subito mf

B. D.

T.-t.

mff

Crot.

ff

Glock.

TSB

ff

Xyl.

Vib.

ff

Cel.

10 Vln. I

Vln. II

ff

Vla.

Vc.

Cb. div.

88

Picc.

A. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

C Tpt.

(semi-quaver repetitions)

Tbn.

B. D.

T.-t.

Crot.

Glock.

1. 2.

l.v.

TSB

Xyl.

Vib.

Cel.

8va

10 Vln. I

Vln. II

Vla.

Vc.

Cb. div.

arco nat